

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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ROYAL ALBERT HALL CHORAL SOCIETY.

PATRON: HER MAJESTY THE QUEEN.

PRESIDENT: H.R.H. THE DUKE OF EDINBURGH, K.G.

CONDUCTOR: MR. BARNBY.

BEETHOVEN'S "MASS IN D," on WEDNESDAY,
APRIL 2, at 8. ARTISTS: Miss ANNA WILLIAMS, Madame
PATEY, Mr. EDWARD LLOYD, and Mr. F. KING. ORGANIST:
Dr. STAINER. Prices 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

GOOD FRIDAY, APRIL 11, AT 7 HANDEL'S MESSIAH

ARTISTS:

MADAME ALBANI.

MISS HILDA WILSON. MR. JOSEPH MAAS.

MR. FREDERIC KING.

Prices 10s., 7s., 5s., 4s., and Gallery, 2s.

GOOD FRIDAY.—NOTICE.—In order to ensure visitors being
able to return by Railway, the performance of the MESSIAH by the
ROYAL ALBERT HALL CHORAL SOCIETY will commence at
SEVEN o'clock and conclude by 9.45.

ALBERT PALACE CHOIR

BATTERSEA PARK.

A CHORAL SOCIETY is about to be established
under the direction of Mr. ALFRED CALDICOTT, Mus. Bac.,
for the performance of Oratorios, Cantatas, and other high-class
Music, to be given in the Albert Exhibition Palace. Competent
vocalists desiring admission to the Society will please send particulars
of voice and musical qualifications to the Conductor, 57, Nevcrn
Square, Earl's Court. No subscription is required; and members will
be accorded certain privileges of admission, &c. The first Rehearsal
will be held on TUESDAY, April 1; the second on TUESDAY, April 15, at
Grosvenor Hall, 200, Buckingham Palace Road, near Victoria Station.

EDWARD LEE, Kt., Managing Director.

ALFRED CALDICOTT, Mus. Bac., Musical Director.

H. R. SHARMAN, Secretary.

COLLEGE OF ORGANISTS.

On April 1, F. J. SAWYER, Esq., Mus. Doc., will read a Paper at
the Neumeyer Hall, Hart Street, Bloomsbury, on the "Organists and
Organ Writers of the Nineteenth Century." Lecture to commence
at 8.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.

THE PADDINGTON CHORAL ASSOCIATION.

President, Sir ROBERT P. STEWART, Mus. Doc.

Conductor, ST. JOHN ROBINSON, 5, Blomfield Crescent, W.

FOURTH SEASON.

The first Concert this season will be given at Princes Hall, Piccadilly,
when will be produced, for the second time in London,
F. H. COWEN'S

New Cantata

SAINT URSULA.

A few vacancies for good voices. Address, The Conductor.

HOLBORN TOWN HALL.—Mr. J. T. Hutchin-
son's ANNUAL CONCERT, April 30. "The Lady of the
Lake," by Sir G. A. MACFARREN (third time at these Concerts). Miss
Margaret Cockburn, R.A.M., Miss Damian, Mr. Henry Taylor, Mr.
Theodore Distin, and Mr. J. T. Hutchinson. Organ, Mr. E. H.
Turpin; Pianoforte, Mr. Turlie Lee. Chorus of 70 selected voices.
Tickets 5s., 3s., 2s., 1s. Communications to Mr. J. T. Hutchinson,
56, Doughty Street, Mecklenburgh Square.

THE SOCIETY OF ARTS' PRACTICAL EXA-
MINATIONS IN MUSIC will commence in London on June 9.
Full particulars may be had on application to the Secretary.

H. TRUEMAN WOOD, Secretary.

Society's House, Adelphi, London, W.C.

BOROUGH of BLACKPOOL.—The Advertising
Committee invite offers for the services of Two PUBLIC
BANDS during June next. The Committee intend to supplement
the sums the Band may otherwise obtain by a contribution not ex-
ceeding £20 per week to each Band.

Particulars, endorsed "Music," comprising number of performers
and description of instruments, to be sent to the undersigned before
WEDNESDAY, April 9, 1884.

The Committee do not bind themselves to accept any offer.

June next will inaugurate the summer season at this popular sea-
side resort; the summer train and steamboat services are proposed to
be commenced on the 1st, and special attractions will be provided at
the two Piers and numerous places of entertainment.

By Order,

T. LOFTOS, Town Clerk.

Blackpool, March 18, 1884.

THE ORGAN at the Church of St. George the
Martyr, Queen Square, W.C., will be RE-OPENED, after ex-
tensive alterations and enlargement by Mr. C. S. Robson, at a Special
Service on Wednesday, April 23, at eight p.m. Mr. E. H. Turpin,
Hon. Sec. College of Organists, will preside on the occasion.

ROYAL CRITERION GLEE PARTY (with or
without Handbells) are prepared to give their Celebrated and
Unique Performance as given on Six occasions before Her Majesty
the Queen, H.R.H. the Prince of Wales, and other members of the
Royal Family, At Homes, Banquets, &c. Very suitable for Drawing
Room Entertainments. Terms moderate. Apply to Mr. Harry Tipper,
118, The Grove, Hammersmith, W.

THE LONDON and PROVINCIAL CONCERT
PARTY.—Miss Fraser Brunner, Madame Amy Fielding, Cecil
Gordon, and J. Lander, for Oratorios and Miscellaneous Concerts.
For vacant dates, terms, critiques, &c., apply S. W. Fielding, St.
Martin Street, Islington, Birmingham.

THE BRITISH GLEE UNION (Established,
1875). Mr. Sidney Barnby (Alto), Mr. Henry Parkin (Tenor),
Mr. Lovett King (Tenor and Pianist), Mr. Prenton (Bass). For
Concerts, &c., address, H. Prenton, 6, Fasset Square, Dalston, London.

THE GAMUT VOCAL QUARTET (Messrs.
Vernon Lee, Reginald Groome, W. H. Pocklington, and
A. C. Davies), for Dinners, Concerts, &c. Ladies if required. Address,
A. C. Davies, 15, Somerfield Road, Finsbury Park, N.

THE ALBANY ORCHESTRAL SOCIETY.—
Conductor, Mr. EDWARD CROSSE.—VACANCIES for
Wood, Wind, and String Instruments. Amateur Members have the
advantage of professional co-operation. Rehearsals on Sunday morn-
ings, 11 till 1. Pianists and Vocalists desiring Orchestral practice
and introductions, address for particulars, 2, Augustus Square,
Regent's Park, N.W.

THE MUSICAL ARTISTS' SOCIETY gives its
Members opportunity for the production of NEW WORKS.
For Rules and Prospectus apply to the Hon. Sec., Alfred Gilbert,
The Woodlands, 89, Maida Vale.

MR. JAMES PECK, who for a great many years
was with the late Sacred Harmonic Society, solicits EMPLOY-
MENT as a STEWARD at CONCERTS, or in any capacity con-
nected with musical matters, such as music copyist, &c. 35, South-
ampton Street, Strand, London, W.C.

KING'S COLLEGE, Cambridge.—CHORISTER-
SHIPS.—The next Examination will be held on THURSDAY,
April 24, 1884, when FOUR VACANCIES (two at Midsummer and
two not later than Christmas next) will be offered for competition.
The Choristers receive a classical education and are boarded and
lodged by the College. Candidates between 9 and 11 years of age
preferred. Applications to be addressed to the Junior Dean, King's
College, Cambridge, on or before April 17.

CHARDSTOCK COLLEGE, Chard.—Entrance
Choir Scholarship for TREBLE VOICE Vacant, owing to
election of Chorister at Magdalen, Oxford. Apply to Rev. A. Evans,
Warden and Head Master.

CHORISTERSHIPS.—St. Peter's, Eaton Square,
S.W.—There are THREE VACANCIES. Board and lodging in
Choir House, under Chaplain, with education, gratis. Salary up to
£20 per annum, for Solo voices. Sons of Clergy preferred, must be
under 11 years of age. Apply, stating particulars, to the Organist, St.
Peter's Vestry, Eaton Square, S.W.

WANTED, BOYS' voices; also ALTO and BASS.
Must be able to read Cathedral Service. Apply at St. Mary-at-
Hill Church, Eastcheap, on Fridays, at 5.30, or Sundays after Service.

PROFESSIONAL NOTICES.

MISS VINNIE BEAUMONT (Soprano).

(Compass, A to C.)

For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

MISS E. A. BLACKBURN (Soprano).

(Certificate R.A.M.)

For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS BLACKWELL (Soprano).

(Pupil of Madame Sainton-Dolby.)

Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MADAME FANNY CHATFIELD (Soprano).

(Pupil of Dr. Hiller, Signor Marchesi, A. Randegger, Esq., and Sir Julius Benedict.) For Oratorios, Concerts, Lessons, &c., address, 68, Northcote Road, Wandsworth Common, S.W.; or care of Novello, Ewer and Co., 1, Berners Street, W.

MISS HARRIET COOPER (Soprano).

(Honour Certificate, 1883.)

For Oratorios, Concerts, &c., address, Lendal, York.

MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, and late her Assistant Professor; also Licentiate (Artist) of the Royal Academy of Music.

For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MADELINE HARDY (Soprano).

For Oratorios, Ballad Concerts, Private Parties, &c., 19, Park Crescent, Stockwell, S.W.

MISS BESSIE HOLT, R.A.M. (Soprano).

(Of the London, Manchester, and Newcastle Concerts.)

128, Shelton Terrace, Lower Broughton Road, Manchester.

MISS AGNES MAITLAND (Soprano).

For Oratorios, Concerts, &c., address, 25, Falkland Road, St. John's College Park, London, N.W.

MISS CLARA MARNI, R.A.M. (Soprano).

For Oratorios, Banquets, and Miscellaneous Concerts.

Address, 32, Stoke Newington Green, London, N.

MISS EMILY PAGET (Soprano).

(Medalist for Singing, R.A.M.)

For Concerts, &c., address, 19, Lloyd Square, London.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios, 54, Duchess Road, Edgbaston, Birmingham.

MISS MARY WARBURTON (Soprano).

For Concerts, Lessons, &c., 56, Upper Gloucester Place, Dorset Sq.

MISS ALICE WOODRUFFE (Soprano).

For Oratorios, Concerts, &c., address, 6, Lawrence Road, Tottenham.

MADAME AMY FIELDING (Contralto).

For Oratorios or Ballad Concerts, St. Martin Street, Islington, Birmingham, and 38, Nasmyth Street, Hammersmith.

MADAME BAYLEY MORDAUNT (Contralto).

(Of the London, St. James's Hall, and principal Provincial Concerts.)

For Oratorios, Concerts, &c., 17, Princess Road, Ripon.

MISS PATTIE MICHIE, L.A.M. (Contralto).

(Pupil of Signor Schira.)

For Concerts, Oratorios, &c., 68, Park Walk, Fulham Road, S.W.

MISS CONSTANCE POOCK (Contralto).

(Of the Derby and Midland Counties Concerts.)

Royal Academy Certificate (honours), 1882.

For Oratorios, Ballad Concerts, Organ Recitals, &c., address, Green Hill, Derby; or, 1, Canonbury Grove, Canonbury, N.

"Miss Poock, a favourite Contralto, sang her two solos with great expression and pathos, each piece being redemanded."—Vide Press.

MISS JEANIE ROSSE (Contralto).

2, Westmoreland Road, Bayswater, W.

MISS CLARA WOLLASTON (Contralto).

(Pupil of Mr. J. B. Welch.)

For Oratorios, Concerts, &c., 21, King Edward Road, Hackney, N.E.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirees, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MR. HENRY BEAUMONT (Tenor).

Christ Church Cathedral (Dublin), Huddersfield Festival, &c. Address, N. Vert, Esq., 52, New Bond St., London, or to the Cathedral.

MR. CHARLES BLAGBRO'

(Principal Tenor Leeds Parish Church Choir.)

For Oratorios, Concerts, Soirees, &c., address, 75, Lister Hills Road, Bradford.

MR. SINCLAIR DUNN (Scottish Tenor).

For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 26, Southam Street, Westbourne Park, W.

MR. J. AUSTIN HERBERT (Tenor).

For Oratorios, Concerts, &c., address, 277, Brunswick Road, E.

MR. FREDERIC JAMES (Tenor).

For Oratorios, Ballad Concerts, &c., address, 121, Uxbridge Road, Shepherd's Bush, W.

MR. JOHN WHITTAKER (Tenor).

For Oratorios, Concerts, &c., address, Willow House, Accrington; or 12, Princes Street, Church, near Accrington.

MR. MUSGROVE TUFNAIL, R.A.M. (Baritone). (Evill Prize Holder.—Bronze, Silver, and Parepa-Rosa Gold Medalist. For Oratorios, Ballad Concerts, &c. The Poplars, Dartford, S.E.)**MR. R. HENRI ARNELLI (Bass).****MADAME ARNELLI (Contralto).**

For Oratorios, Concerts, &c., address, 9, Arlingford Road, Lower Tulse Hill, Brixton, S.W.

MR. FRANK MAY (Bass)

(Evill Prize Holder and Medalist of Royal Academy of Music) And his Concert Party, consisting of distinguished Artists of the Royal Academy of Music. For Oratorios, Concerts, &c., address, 14, Hanover Street, W.

MR. J. W. STEEL (Bass).

For Oratorios, Concerts, &c., address, 18, Holderness Place, Leeds.

MISS VINNIE BEAUMONT (Soprano). Engagements in March and April: March 6, Grimsby; 19, Upton; April 4, Leek; 5, Lincoln; 7, ditto; 17, Alford; 18, Rotherham; 21, Barton; 22, Aylsham; 23, ditto; 29, Scunthorpe. Address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.**MADAME ADELINE PAGET (Soprano).** Engagements in March and April: Manchester (Classical Concert), Leeds (Miscellaneous), Royal Aquarium (Promenade Concerts), Freemasons' Festival (Miscellaneous), Wood Green (Miscellaneous), Stratford Town Hall (Miscellaneous), Brighton (Classical), Leicester ("Samson"), Swindon ("Building of the Ship"), Watford ("Mount of Olives"), Whitehaven (Miscellaneous), Athenaeum, Camden Town (Miscellaneous), &c., &c. Address, 8, Argyll Street, W.**MADAME CLARA WEST (Soprano) and Miss LOTTIE WEST (Contralto);** or complete Concert Party. Beethoven Villa, King Edward Road, Hackney.**MADAME WORRELL (Soprano),** Associate of the Royal Academy of Music. Communications respecting engagements for Oratorios, Classical, Operatic, or Ballad Concerts, to be addressed to 52, Knowle Road, Brixton Road, S.W.**MR. HAYDN GROVER (Alto),** of the Temple Choir, begs to announce his REMOVAL to 10, Cambridge Place, Paddington, W., to which address all communications respecting Concerts, &c., should be directed.**MR. ARTHUR CASTINGS (Tenor),** Hereford Cathedral. Engaged: March 25, Long Eaton, Ballads; April 17, Ross, "Christ and His Soldiers"; May 1, Hereford, Ballads; May 5, Kingston, "Creation"; May 6, Ross, "Eli"; May 15, Brecon, "Creation" at Morning and Ballads at Evening Concert; other engagements pending. For vacant dates, &c., address, Cathedral, Hereford.**MR. A. W. HOLBERRY-HAGYARD (Tenor).** Engaged: March 25, Banbury ("Creation"); 28, Newmarket ("Ancient Mariner"); April 11, Norwich ("Messiah"); 15, Felixstowe ("May Queen"); 18, Malton ("Stabat Mater"); 21, High Wycombe ("Walpurge Night"); 22, Aylsham (Ballads); 23, Maidenhead ("Creation"); 29, Bishops Stortford ("St. Mary Magdalen"). For terms, address, Trinity College, Cambridge.**MR. JOHN M. HAYDEN, Principal Tenor** of Salisbury Cathedral, and Musicmaster to the Training School, &c. For Oratorios and Concerts, address, The Cathedral, or 20, New Street, Salisbury.**MR. SEYMOUR JACKSON, Tenor,** of De Jong's Concerts, Manchester, &c., &c., has booked the following dates in April—1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 15, 17, 18, 19, and 26. For terms, &c., address Boston Street, Manchester.**MR. ALFRED KENNINGHAM** begs to announce that he has REMOVED to GROVEDALE, PARSONS GREEN, S.W., where all communications should be addressed. The following engagements are booked: Bach's (St. John) "Passion," All Saints', Putney; Bach's (St. Matthew) "Passion," St. Stephen's, Westbourne Park; St. Matthew "Passion," St. Paul's Cathedral; "Messiah," Kingston; "Messiah," Cirencester; Ballads, Reading; Ballads, St. Leonard's; Gounod's "Redemption," St. Leonard's; "Redemption," Gravesend; Smart's "Bride of Dunkerton," Athenaeum, Camden Town; Hodgson's "Golden Legend," Market Drayton; Ballads, Clapton; "Elijah," Chelmsford, &c., &c.**MR. WAKEFIELD REED (Tenor),** of the Covent Garden Promenade Concerts, 1882; Newcastle-on-Tyne, ditto; Glasgow, ditto; Nottingham, Paisley, Harwich, Buxton Gardens, Sunderland, Alstone, North Shields, South Shields, Wallsend, Jersey, and Dover. Terms for Oratorio, Cricket Club Concerts, Dinners, &c., to 1, Holland Road, Brixton, London; also terms for Quartet.

MR. STEWART CARLETON (Baritone) will SING at Westbourne Park, March 25; Mr. Walter Wesche's Concert, 31, Streatham, April 3; Westbourne Park, April 8. For terms for Concerts, at Homes, Dinners, &c., address, Said House, The Mall, Chiswick, W.

"Has a clear voice of much compass."—*Norwood Review*.
MR. ERNEST A. WILLIAMS (Baritone) is prepared to accept engagements for himself, or arrange Concerts with his London and Provincial Ballad Concert Party. Charity Concerts arranged for clergymen and others on special terms. Instrumentalists provided. Address, Junior Garrick Club, Adelphi, W.C.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. 21, Bonham Road, Brixton Rise, S.W.

MR. T. KEMPTON (Bass), 6, Halliford Street, N.
The following engagements are booked: Bach's Passion Music, in the City; Dettingen Te Deum, at St. Leonard's; "Messiah," at Cirencester; Ballads, at Bishop Stortford; "Redemption," at Gravesend; "Bride of Dunkerton," Camden Town; "Elijah," at Chelmsford; Miscellaneous Concert, St. James's Hall; Ballad Concert, North London; Miscellaneous Concert, Kensington.

REMOVAL.—Signor DE BAROTHI, Professor of Singing and Music, has removed from 17, Cazenove Road, to 17, Westbourne Villas, Harrow Road, W.

MIDLE. ALICE CAVE (Pianist) (two Gold Medals) has arrived in town. Applications for Concerts or Lessons to be addressed to 8, Brunswick Square, W.C.

MISS F. LOCKWOOD, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

LESSONS by post in HARMONY, COUNTER-POINT, COMPOSITION, &c., on a new and highly successful system. Terms very moderate. Address, A. B. C. Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SUPERIOR MUSIC LESSONS.—Herr A. HOERING, 1, Cambridge Road, Teddington, continues to teach the art of playing MUSIC from MEMORY, by Correspondence, to advanced Pianoforte Students. Terms, from £1 1s. per quarter. Send stamp for Prospectuses, containing numerous unsolicited testimonials from pupils and professionals concerning his new Method, which is universally pronounced the most excellent method in existence. "THE METHOD OF THE FUTURE FOR TEACHING MUSIC." By A. HOERING. A Pamphlet. Price 6d. Will be sent post free for five stamps.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M. in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by correspondence. Ashburne, Derbyshire.

MR. EDMUND ROGERS (composer of "The Pilgrim's Progress," "The Bridal Lay," and the Humorous Cantatas "Jack and the Beanstalk," "Blue Beard," and "Beauty and the Beast," "John Gilpin," "The Forty Thieves," &c.) REVISES MANUSCRIPTS, CORRECTS PROOFS, &c. For terms, address, 4, Melrose Gardens, West Kensington Park, W.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 14, Down Street, Piccadilly.

DR. ALLISON instructed by post Candidates who passed EXAMINATIONS for MUS. BAC., Oxon., October, 1883; MUS. DOC., Oxon., MUS. BAC., Cambridge and Dublin, Licentiate of the Royal Academy of Music, 1884. Passed in the First Class the Preliminary Examination (in Acoustics, Counterpoint, and Harmony) for the Degree of Bachelor of Music at Cambridge University, June, 1885; "Passed with Honours" Royal Academy of Music Local Examinations (1883). F.C.O., T.C.L. (Licentiate, 1884), and every Musical Examination open to the public. Every branch of the Theory of Music, Orchestration, and Revision of Compositions, by Post to Correspondents in Europe, India, and America. Personal instruction in Singing, Organ, and Pianoforte playing. CAMBRIDGE HOUSE, 68, NELSON STREET, MANCHESTER.

HARMONY, COUNTERPOINT, &c., by Correspondence. Terms very moderate. Address, A. Mus., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TUTORSHIP by CORRESPONDENCE for Musical and other Examinations. Established in 1871, and now conducted by twenty tutors. No payment unless successful, 2,000 present pupils. Address, Mr. James Jennings, Deptford, London.

SCHOOL LECTURES on MUSICAL FORM and ANALYSIS. Classes in Elements of Music and in Harmony. Miss O. Prescott, Associate R.A.M., 13, Oxford Square, W.

MUSICAL INTERNATIONAL COLLEGE.—President, E. J. HOPKINS, Mus. Doc.; Principal, EDWIN M. LOTT. Next Local Theoretical Examination throughout the kingdom, June 10, 1884. Practical Examinations in Instrumental and Vocal Music, conducted personally by the Principal. For particulars apply to the Local Secretaries of the various centres, or to the Secretary, Musical International College, 270, Cornwall Road, Notting Hill, W.

HARMONY, COUNTERPOINT, &c., by Correspondence. Address, Dr. Taylor, Stafford.

A YOUNG LADY, of considerable experience in Teaching (holding an Honour Certificate, R.A.M.), gives LESSONS in PIANOFORTE-PLAYING and HARMONY, privately or in schools. Exceptional references. For terms, &c., address, Miss Macey, 49, Ferntower Road, Highbury.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. Music Scholarships will be awarded in May by Professor Sir G. A. Macfarren. Out-students entering the Music School in May will be able to compete for the Scholarship of one year's free tuition to be awarded in May next year. The fees payable in advance. The Trinity Term begins April 30. Scholarships will be awarded by Sir George Macfarren in May as usual.

F. J. HOLLAND, Chairman.

ARTICLED PUPIL.—Mr. W. de M. Sergison, Organist and Director of the Choir of St. Peter's, Eaton Square, has a VACANCY for a YOUTH as above, who would have the best advantages for study as a Church musician. Address to the Vestry, St. Peter's, Eaton Square, S.W.

THE Organist of St. Peter's, Eltham, S.E., has a VACANCY for an ARTICLED PUPIL wishing to study for the Profession. Horton Corbett, 1, Oxford Terrace, Lee.

ORGAN PRACTICE (in the City) upon a complete instrument. Three manuals and independent pedals, &c.; blown by engine. Willis, 29, Minories.

ORGAN PRACTICE.—Three manuals and Pedal Organ, 18 stops, blown by Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.
Manufacturer of THE PERFECT HYDRAULIC ENGINE for supplying wind to Organs of the largest dimensions and the smallest Harmoniums. Cheapest, simplest, best, and most effective. Particulars and estimates as above free, inspection invited.

ORGAN PRACTICE.—Three Manuals and Pedals. Use of Music. One shilling per hour. The South London Organ Studio, 343, Coldharbour Lane (close to Brixton Station).

TO PROFESSORS OF MUSIC.—FOR DISPOSAL, in a charming watering-place in the South of England, an excellent TEACHING CONNECTION, consisting of Singing-classes and Private Pupils, School Appointment (Pianoforte) and Piano Pupils, Organist's Appointment and Violin Pupils. Family reasons for retiring from same. Full particulars of Messrs. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough St., London, W.

TO MUSICAL SOCIETIES.—FOR SALE, VOCAL MUSIC, in good condition, at clearance prices:—

| | Copies. | | Copies. |
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| Elijah | 58 | Messiah | 42 |
| St. Dorothea | 67 | Prophetical Son | 60 |
| Lay of the Bell | 54 | Te Deum | 51 |
| Gounod's Messe Solennelle | 73 | The Creation | 49 |
| Lobgesang | 58 | Weber's Mass in G | 42 |
| 42nd Psalm | 48 | Macfarren's May Day | 48 |

And numerous other Cantatas, Part-Songs, &c. Lists will be forwarded on application to 132, Heathfield Road, Handsworth, Birmingham.

TO CHORAL SOCIETIES.—FOR SALE, a large quantity of GLEES and PART-SONGS (principally for S.A.T.B.), about 120 different Compositions, averaging fifty copies of each; to be sold very cheap. H. White and Son, 237, Oxford Street, W.

GROVE'S DICTIONARY OF MUSIC and MUSICIANS.—To be SOLD, cheap, the whole of this work yet published (18 parts). Apply to Mr. T. Todd, 30, Market Street, Newcastle-on-Tyne.

PUBLISHED 1706.—FOR SALE, "A Collection of all the choicest Songs for one, two, and three voices composed by Mr. HENRY PURCELL, together with such Symphonies for Violins or Flutes, as were by him design'd for any of them, and a thorough bass to each song figur'd for the Organ, Harpsichord, or Theorbo-Lute." This Volume, 204 pages, bound, in thorough preservation (178 years old), will be sold to the highest bidder over two guineas. Sent carriage free. Address, F. R. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ON SALE, full Orchestral Parts of Twenty Standard OVERTURES and Nine SYMPHONIES by BEETHOVEN and MOZART. Particulars from A. Avison, 15, St. Mary's Street, Hulme, Manchester.

TO be SOLD, Cheap, 18 Copies of THE PINAFORE. Apply, The Secretary, Musical Association, Jedburgh, Scotland.

A LADY wishes to Sell her COLLECTION of PIANOFORTE SOLOS and favourite SONGS, best composers, 43 pieces, cost several pounds. The lot for 5s. Miss Nellie Newman, Park Place, Nursery Terrace, Lozells, Birmingham.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.

ADJUDICATOR OF NATIONAL PRIZES—SIR JULIUS BENEDICT.

This Examination will be held on Friday, June 6, at all centres, as usual, and will be open to persons of either sex.

LOCAL EXAMINATIONS IN PIANOFORTE-PLAYING, SOLO-SINGING, AND ORCHESTRAL INSTRUMENTS.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1884.

ANTON DVORÁK.

By JOSEPH BENNETT.

THREE years ago I wrote two articles in this journal upon "The Music of Anton Dvorák" pointing out the originality of its spirit, the character of its themes and its structural features. The second of the notices finished thus: "In conclusion, has it not appeared from the rapid and superficial examination now ended that Dvorák is a well-ordered composer, though imaginative and bold. He is not one of those who ride Pegasus without a bridle, and allow the winged horse to fly whither he will in the realms of space. On the contrary, Dvorák, while not the slave of rule and method, submits to the laws of his art which have come down to him sanctified by the allegiance of all the great sons of music. To such men—progressive yet conservative—we must look, and for their long continuance and increasing we should hope and pray." These words, written in the semi-obscurity of 1881, may stand in the fuller light of 1884. Three years have added much to public knowledge of the Bohemian composer, but they have confirmed rather than changed the first impressions created by his music. Apart from the national characteristics more or less distinctive of all he does, amateurs see in him, with the clearness of conviction, the spirit of the time present, guided by the wisdom of the past, and they recognise in his works an exercise of the freedom which, though limited by traditions, gives ample room for individual development. Now that Wagner is dead, no more interesting figure than Dvorák remains for the contemplation of music-lovers, while the Bohemian's claims to attention rest upon a basis so different from those of the German as to stand quite apart. Some words about the man and his pretensions will not, at the moment, be thought inopportune.

Dvorák has passed through the best training which the professor of such an art as music can possibly have. A composer, if he be a composer indeed, speaks from his experience of life, and the more intense and varied that experience the more he has to tell us of a sort worth heeding. Fitting it is, no doubt, that there should be Mendelssohns in the ranks of our art—those on whose path the sun has never ceased to shine, and who reflect their own brightness and cheerfulness upon the page across which their pen travels. Yet even these favoured ones touch us most profoundly when, by some rare chance, they cry out of the depths. Witness the Quartet in E minor of him who was truly named Felix. Plunged in grief for the loss of his favourite sister, and with some presentiment, it may be, of his own approaching dissolution, Mendelssohn wrote a work which will ever endure as a recognised expression of poignant sorrow. But it is best for music when some divinely gifted singer, like Beethoven, or Schubert, or Schumann, lives a life of heavy burdens, sore discouragements, and weary trials. This is the true school for one who has to speak from heart to heart, and, from the fullness of his own experience, to touch the chords of feeling in others. And this is the adversity which, "like the toad, ugly and venomous, wears yet a precious jewel in its head." Through such a school Dvorák has passed, so long looking into the face of adversity that few know its lineaments better than he.

What reasonable prospect of musical eminence had this son of a struggling Bohemian innkeeper? There seemed to be nothing before him but the life of a rustic fiddler, who plays for the amusement of dancing peasants. He discharged this lowly function as a necessary part of business, for the Bohemians of the humbler orders is given to energetic terpsichorean exercises. Every Sunday afternoon, "in the season of the year," as the old poaching song has it, the Czechish youths and maidens resort to the dance; mostly favouring the national forms of that art, though the progress of what we call culture is, in Bohemia as elsewhere, reducing manners and customs of every kind to the dead level of a European uniformity. Young Dvorák helped his father to supply music for the frequenters of the village inn, and thus spent impressionable years in close association with much that was distinctive of his people. The influence of these early surroundings may be traced on the pages of nearly every work he has written. When he approached serious artistic labour he did so steeped to the lips in folk-music. He had lived his life upon the wild yet strangely fascinating dance forms represented, in a glorified way, by the "Furiant" of his symphony, and upon characteristic popular melodies, such as those that charm in his Moravian and Gipsy songs. A Bohemian musician he was, and a Bohemian musician he remains, chiefly as the result of strong devotion to his country, and love for whatever is an element in her distinctive life. Composers are rarely men of this stamp. They early learn the advantages of cosmopolitanism, and hasten to speak the conventional language of civilisation, thus losing touch of the people to which they belong, and deriving no benefit from the vitality and power of popular art. Circumstances prevented Dvorák from making such a mistake; to the aid of circumstances came patriotic feeling, and now we recognise him as speaking with the freshness and force of those who draw their inspiration directly from nature. In this there is true cause for congratulation. All art needs to obtain strength by contact with the source whence its vigorous, original elements come, and, perhaps, the art of music most of all, because it is most easily weakened and conventionalised in the process of culture. Not only so, but its origin is essentially popular; while, owing to intimate connection with human feeling as acted upon by the diverse conditions of life, its manifestations are wonderfully varied. When, therefore, a composer emerges from the mass of a people endowed largely with an individual musical expression, intelligent men recognise a "God-send," bringing not only force and fancy, but new resources and fresh forms of utterance. It would be a serious thing for music were such recruits not forthcoming from time to time. The art, like some florists' flowers, would suffer from an excess of culture, and, losing its natural charm, descend to the level of a curiosity. Do we not see this very process going on in Germany at the present day? May we not recognise its outcome in the exaggerated and sensational developments which are taking the place of classic beauty and grace? It was only in the decadence of Greek art that sculptors began to tint their statues and degrade the ideal into a semblance of realism. Having all these things before me, I cannot but rejoice over the appearance in the musical arena of new and, comparatively speaking, virgin nationalities. There is hope in them. They are like the untouched soil of the prairies; sometimes a little rough and rank, but needing only to be "tickled with a hoe" in order to "laugh with a harvest." Especially does hope attend the advent of the great Slavonic race—one which nobody can accuse of being played out either in politics, literature,

or art. A people of deep sentiment and keen feeling, with an individual way of looking at life, and inheriting musical traditions of a definite and distinctive character, they seem to be the possessors of the future.

When Dvorák, emerging from his lowly village life, went to Prague to pick up what he could of musical education, circumstances were still kindly adverse. In other words, he had, for the most part, to educate himself, and this he did by studying the scores of the great German masters in order to wrest from them the secret of their technical excellence and perfection of form. His works show with what assiduity this labour was carried on; also, how successfully he managed to keep alive his own spirit while pondering the "letter" of others. If Dvorák occasionally suggests to us Beethoven, it is only by some resemblance of structure or detail of form. The inner life of his music remains quite distinct, not to be confounded with anything else. We owe this, perhaps, to an isolation which left him to follow his natural bent undisturbed. Poor and unfriended, he dwelt alone, poring over his scores in the intervals of musical drudgery so scantily remunerated that it is a marvel how he kept body and soul together. This was hard training, but, we repeat, it was healthy. "Every man," says an ingenious writer, "has two educations—that which is given to him and that which he gives himself. Of the two kinds the latter is by far the most valuable. Indeed, all that is most worthy in a man he must work out and conquer for himself. It is this that constitutes our real and best nourishment. What we are merely taught, seldom nourishes the mind like that which we teach ourselves." All experience and observation of life go to prove this, and we need not, therefore, pity the years of Dvorák's poverty and hardships. They disciplined him; they drove him back upon himself with a lesson of self-reliance, and a mission to find in his own resources the materials with which to build up a distinguished life. Many men would have despaired, given up the struggle, and never redeemed their names from obscurity. But such men are they in whom the unquenchable spirit of genius does not dwell. Like Schubert under similar conditions, Dvorák was bound to live out his musical life. An essential and absolute dependence upon circumstances could never shape itself into an idea in the mind of either of these composers. Their way was dark, and their career, to all seeming, without prospect, but they had no thought of sitting down and waiting for light. They worked on, guided by the sure instinct that sees farther than the eye of sense, and better than the vision of imagination.

During this disciplinary period of Dvorák's career he composed music incessantly. There was not the smallest hope of hearing his works performed. At first so great was his poverty that he could not even furnish his lodging with a pianoforte; so complete his isolation that nothing but the humblest musical tasks afforded him the means of earning a scanty living. Thus the composer existed, with no more than slow change for the better till 1878, when, driven to seek a grant from funds devoted to the help of poor artists, his music came as a revelation to Ambros, Herbeck, and Brahms, and, through them, to an astonished public. It may be that Dvorák is himself partly responsible for the hard fate which pursued him till he had reached middle life. Had he been merely a musician, with no thought or feeling outside his art, he would probably have drifted away into some German town and been absorbed into the huge mass of Teutonic musicianship. But, sprung from the Bohemian people,

brought up amongst them, and remaining of them heart and soul, he acted the part of a good Czech, stayed at home and joined in the struggle of Slav against German always raging in Prague, and destined, sooner or later, to wrap Eastern Europe in flames. "The march of empire is for ever westward." So it assuredly has been from the beginning of history, and there are no evidences of cessation. At all points along the line where Slav and Teuton meet there is friction, but who can wonder if the Bohemians, in the very capital of their country, chafe under the supremacy of the rival race. Even Austrian Germans, with the politeness to which their northern *confrères* are strangers, cannot conciliate the offended Czechs. To be a good Czech is to be a good hater of the Germans. Dvorák is a good Czech. This fact explains much that would otherwise be obscure. In presence of it we cease to wonder that the master was first known through the medium of national music—through Slavonian rhapsodies, dances, songs, and operettas written in the native tongue for a Bohemian theatre. The musical public are, of course, concerned with this only so far as it confirmed the national tendencies of Dvorák's art, and kept him from falling into the stream of German music-making. It is certain, however, that he had a narrow escape. At one time even our ardent Czech caught the infection arising from the most aggressive and characteristic development of Teutonic art. That is to say, he was almost persuaded to adopt the faith and practice of Wagnerism. There can be no question about this curious fact. I have it out of his own mouth. Happily Dvorák paused in time, as was to be expected from the rude and vigorous nature of his training. *Apropos*, let me quote here some remarkably pregnant observations of Goethe, upon which I casually lighted the other day: "It is our ambiguous, dissipating education," says the Sage of Weimar, "that makes men uncertain; it awakens wishes when it should be animating tendencies; instead of forwarding our real capacities, it turns our efforts towards objects which are frequently discordant with the mind that aims at them. I augur better of a child, a youth who is wandering astray in a path of his own, than of many who are walking aright upon paths which are not theirs. If the former, either by themselves or by the guidance of others, ever find the right path which suits their nature, they will never leave it; while the latter are in danger every moment of shaking off a foreign yoke and abandoning themselves to unrestricted license." The application of these keenly discriminative words to the case of Dvorák is not difficult. He certainly had no "ambiguous, dissipating education," but one which, guided by natural promptings, animated his tendencies and forwarded his real capacities. Hence, though he felt the temptation of Wagnerism, he passed the ordeal unharmed. Had he been trained according to "the schools," the chances are that he would have succumbed and perished, as all those perished whom Klingsor's "garden of girls" seduced.

Looking at the characteristics of Dvorák's music, one is struck by the prevalence of those which are more or less of a national cast. This remark holds good even when we take from the field of view all compositions avowedly national. In point of fact, works quite free from the Slav tinge are a very small minority in Dvorák's list. A little further on I shall have occasion to show this more fully; meanwhile, let me state with explicitness what I conceive to be the leading features of the Bohemian musician's method and style. These are, first, an abundant flow of fresh and characteristic tune; second, remarkable facility in varying and developing *motives*; third,

an almost excessive freedom in the employment of modulations and transitions without reference to key relationship; fourth, a luxuriant fancy, for the manifestation of which novel and striking rhythmic devices are largely employed; fifth, picturesque use of orchestral colour; sixth, strong contrast of moods. These, I think, cover well-nigh all the ground over which the student of Dvorák needs to extend his investigations. Let me remark upon each, more by way of suggesting matter for thought, than for the purpose of exhaustive handling.

I. The "abundant flow of fresh and characteristic tune" I take to be a fact which no one will question. In what consists its freshness and characterisation? Precisely in the national tinge to which reference has before been made. The spirit of the composer is thoroughly possessed by the genius of his people's art. He thinks its thoughts, and employs its accents; not always avowedly, of course, but ever so as to betray the origin of his thematic ideas, or, at any rate, the special nature of the channel through which they run. It is this which gives to Dvorák's melodies their peculiar piquancy and freshness of flavour. We recognise a departure from the conventional utterance of musical society, and, at a time when the world is fast becoming monotonous, the sensation is not only novel but agreeable. Here I touch the broad question of Slavonic melody, but have no time to enter upon it. The reader, if he be tempted to follow up the matter, can easily do this for himself by studying Wenzig's "Slawische Volkslieder, übersetzt" (Halle, 1830) — a little work full of information on this most interesting theme.

II. "Remarkable facility in varying and developing motives." This feature is remarkable in very truth, and for examples of it the reader may turn to the "Stabat Mater," nearly every movement of which is constructed out of a few bars of tune. Or he may refer to the illustrations given in my two articles on "The Music of Anton Dvorák"—*vide* THE MUSICAL TIMES for 1881, pages 165, 236. It there appears how the composer—thematically the most economical of musicians—takes his melodies to pieces and uses up every fragment, making each the germ of fresh details. Here, again, the early training of Dvorák has stood him in good stead. "What!" it may be asked, "does national music include the careful development of themes?" Most certainly it does, and I fortify myself by the evidence of the late Carl Engel, who says (*vide* "Introduction to the Study of National Music," page 105), "My object is to draw attention to the noticeable fact that the prevalence and development of a certain motive is just what we continually meet with in national music. Only its treatment here, as might be expected, is far less complicated than in the elaborate compositions of our great masters. In dance tunes an entire period is sometimes constructed from one or two motives only. Evidences in proof of the above observation will offer themselves continually to the student in analysing national tunes. It would, therefore, appear that the usual device of developing the motives derived from the theme in an elaborate composition is by no means so arbitrary and artificial a contrivance as some of our present composers maintain it to be, if we may judge from the disregard shown to it in their productions; but that it emanates from a natural and healthy taste for what is beautiful in art." I may add to the foregoing that the national music of the peoples of Eastern Europe is just that in which a fondness for varied treatment of motives most shows itself.

III. "Almost excessive freedom in modulation and transition, without reference to key relationship." "Down with the tyranny of the tone-families!" exclaimed Wagner, the revolutionist. Dvorák never echoed the cry, because he never experienced the provocation. He was, to this extent, cradled in the lap of liberty, and his fashion of roaming at will among the tonalities simply means the exercise of a privilege to which he was born. It must be granted that he avails himself of his privilege to the full, and the official analysts of his music never weary in showing us how he goes from key to key on a course apparently as erratic as that of a butterfly among flowers. The pages of his scores look like a study in "accidentals." Of this, however, the performers are much more conscious than the hearers. I do not deny that Dvorák might restrain his tendency to abrupt key changes with advantage to the classicality of his works. Yet, somehow, this feature appears to harmonise with the general character of the music, and does not become offensive even where most pronounced.

IV. "Vigorous fancy, for the expression of which large use is made of rhythmical changes." Here we have a very striking feature in the Bohemian master's music. The strongest impression made, perhaps, is that of an almost exuberant imagination carrying the composer along in a manner the most spontaneous. Listening to Dvorák, we never feel that he has been casting about for ideas, or hesitating what to say next. The notion is, rather, that he suffers from an embarrassment of riches. This may explain the rapidity with which he works. I have his own authority for stating that the "Stabat Mater," written ten years ago, was begun and finished, even to scoring, within six weeks—a feat, in its way, quite as remarkable as Handel's composition of the "Messiah"—while the Symphony in D was completed in three weeks. These facts confirm what the character of Dvorák's music indicates—a free flow of ideas under the stimulus of an ardent and lively imagination. In the matter of technical expression, the master is largely helped by a prominent characteristic of national music in Eastern Europe—varied and mixed rhythms. He plays with these as though he loved them, and he can do with them what he likes. Let the reader take up any movement from his pen and observe what an extraordinary resource he has in rhythmic variations, and how he handles them as "to the manner born"—which, indeed, he was.

V. "Picturesque Orchestration." The orchestra is never monotonous with Dvorák, who seems to have a natural facility for making it glow with bright and changeful colour. This could only have come from careful and intelligent study of the best models. Berlioz himself might envy the Bohemian the delightful touches—a soft clash of the cymbals, a faint note from the triangle, a single *pizzicato* chord from the strings—with which he conveys to his audience a sense of beauty and a consciousness of charm.

VI. "Variety of Mood." No national "property" affords a better index to the nature of a people than their music; and if Slavonic music indicate one thing more than another, it is the sensitiveness from which spring changes of mood. Dvorák's compositions show an almost childlike play of feeling, as though the master's nature answered, like an Æolian harp, to every breath passing over its chords. Herein lies the humanness of it, as distinct from the artificiality of a mere music-maker.

I have now indicated what seem to me the features most worthy of the studious reader's attention, and there only remains to emphasise the fact that Dvorák,

albeit delighting in the unrestrained liberty of a rhapsody, finds observance of classic form quite compatible with the expression of all that in him is individual and characteristic. The thing is significant and I need not point its moral.

Dvorák's success in England affords matter for much congratulation. We have from him that which is new and not mischievous, that which is a legitimate development from, and variation upon, true art models, and that which is founded, not upon an elaborately devised theory, but upon the natural expression of a people's musical nature. The more of Dvorák the better, therefore, and the indications are that a good deal of him awaits us. He has undertaken to produce a Patriotic Hymn at the Worcester Festival, next September; an important secular Cantata at the Birmingham Festival of next year; and an Oratorio at the Leeds Festival of 1886.

LUDWIG SPOHR.

BORN, APRIL 5, 1784.

BEFORE the present month expires the musical world will celebrate the centenary of Spohr's birth, and the fact invites a few words in justice to a composer who, living, filled a large space in music, and, "being dead, yet speaketh." Those who remember Spohr as in the flesh no longer ago than 1859, and who saw him conducting the New Philharmonic Concerts in 1853, may be surprised to hear talk of a centenary. But figures, especially when they convey facts, are stubborn things, and, on the 5th inst., a hundred years will have passed since the musician of "The Last Judgment" came to life in his grandfather's house at Brunswick. This is no place for a biography of the master, especially as little time has elapsed since a series of articles upon his career appeared in our columns. We may, however, fittingly dwell for a while on Spohr's artistic position, past and present.

The generation now living has, it is to be feared, no more than a hazy idea about the position occupied by Spohr's music in this country during many years of his life. Even Mr. Haweis, who writes books on music, talks in his latest work ("My Musical Life") of the "tardy recognition" of Spohr helping to lower Mendelssohn in public esteem. Nothing could be more inexact, for the truth is precisely the reverse. It was the recognition of Mendelssohn which aided in dethroning Spohr. We say dethroning advisedly, since the Cassel master reigned for years as a musical king, especially in the region of Oratorio. Mr. Haweis speaks of a "Mendelssohn mania." There was a Spohr mania before it; beginning with the master's first visit to this country in 1820, and continuing till the dazzling splendour of the younger composer's genius made all other luminaries dark by comparison. The works produced here by Spohr, in 1820, were admirably representative of his peculiar genius, as all must admit who know the Dramatic Concerto (played by himself), the Symphony in D minor, which he composed in this country, and the Nonetto for strings. His second visit, in 1839, gave us the Oratorio "Calvary"; on a third occasion (1842), he conducted a performance of the "Fall of Babylon," and saw almost an entire Philharmonic programme occupied by his orchestral music. In 1847 he came to England for the fourth time, and conducted his "Last Judgment," "Lord's Prayer," and Milton's Eighty-fourth Psalm, in Exeter Hall. In 1852 he brought out his "Faust" at Covent Garden Theatre, and a year later introduced, at a New Philharmonic Concert, his Symphony for two orchestras. These facts indicate the great favour with which Spohr's music was received in our country. The composer

is less esteemed now, but no one will be at a loss to comprehend the reasons of his supremacy forty years ago. He came to us speaking a new and attractive dialect. Men were fascinated by the tender and delicate beauty of his melodies, and by the richness of his harmony, both qualities being connected with a careful observance of accepted forms. They saw the old musical models in a new and charming dress, and they had not then been allowed time to discover that Spohr's talent, however fascinating, was limited in scope, and that his methods were so uniform as to be mannerisms. These things were discovered later.

When even a fair reaction begins in musical matters it is apt to become unjust, and for many years Spohr remained as unduly abased as, perhaps, he was, in the first instance, unduly exalted. The great catalogue of his works, numbering more than 150 compositions, was put on the shelf when Mendelssohn came. Of his symphonies we heard only "The Power of Sound," of his oratorios only "The Last Judgment;" of his concertos, the Adagio (No. 9), and the "Dramatic," introduced as the battle-horse of aspiring violinists; of his cantatas, only "God, Thou art great;" of his songs, only "Rose, softly blooming." Granted that these were each representative, the representation was clearly not enough for justice to a prolific and highly gifted master. There are some present signs that the force of reaction has spent itself, and that the pendulum is swinging forward again—a fact it is pleasant to record in view of the approaching anniversary. True, we may never hope to see this master on his old and exalted pedestal, but the patient, inexorable justice of events will give him a rightful place, and that is undeniably one higher and more conspicuous than any he has filled of late years. His luscious music—which, indeed, suffers because of beauty in measure so abundant as to be cloying—may please more and more as a relief from the excitement, noise, and cacophony that distinguish the school of "sturm und drang." In any case it can do nothing but good, "exhibited" in the moderate quantities which prudence suggests, having regard to its decided mannerisms.

When these words are read, one of Spohr's most important compositions will have been performed for the first time in England. We refer, of course, to the Mass in C, for five solo voices and double chorus, introduced by Henry Leslie's Choir on the 27th ult., and now published by Messrs. Novello and Co. The character of this work will be discussed in its proper place, but we may here express a hope that its beauty and masterfulness will direct attention to other religious compositions from the same pen. Spohr wrote only one Mass, but in his catalogue we find a setting of the Psalm 128, one of Milton's Psalm 81 (performed in Exeter Hall thirty years ago, as already stated), and one of Psalm 24. Surely also the "Calvary" is worth attention; especially as objections once successfully raised against its performance would not now have much weight. The Germans, we hear, are preparing to celebrate the Spohr centenary in a fitting spirit and manner. With us there will be no festivities, save, indeed, at the German Athenæum, where a musical entertainment will be given, having as its chief feature one of Spohr's double quartets, the first violin in which will be played by Herr Joachim. As regards purely English recognition of the master, the performance of his Mass and the results likely to flow therefrom cannot fail to be practically valuable. Nor should it be forgotten that an English firm (Messrs. Novello and Co.) was the first to publish the full scores of "Calvary" and the "Last Judgment" in any country.

HANDEL'S ORCHESTRATION.

By EBENEZER PROUT.

(Continued from page 141.)

IN my previous papers I have dealt exclusively with Handel's compositions for the stage; and my readers will have noticed the great difference which exists as to the orchestration between some of the operas and others. Similar differences will be found in the oratorios and other choral works now to be spoken of; and it is as impossible to give reasons for the variety in the one case as in the other. There must surely have been some special cause why, for example, "Saul" and "Israel in Egypt" abound in effects of instrumental colouring, while the oratorio which comes next in order, the "Messiah," is in this respect among the least interesting of the series. It is impossible at this distance of time to tell why this should be, but the fact remains, and it is curious enough to be worth noting.

In order not to go twice over the same ground, and to trace as far as possible the gradual development, if it may be so considered, of Handel's orchestration, I propose to take the whole of the remaining vocal works, sacred and secular, as far as possible in chronological order, concluding my articles with a few remarks on Handel's instrumental compositions. I have just spoken of the "gradual development, if it may be so considered, of Handel's orchestra." I inserted the qualifying clause because, though Handel in his later works often writes for a larger orchestra than he employs in his earlier years, yet, as regards colour and contrast of tone, some of his first compositions are fully as remarkable as any which he wrote in the period of his maturity.

The first choral work of Handel was the small "Passion according to St. John" (1704), the instrumentation of which contains nothing requiring notice, excepting the earliest employment by the composer of one of his favourite effects (p. 16 of the score)—two flutes in octaves with the violins, the latter instruments being here doubled by the oboes in unison. In the collection of Latin Church Music (Part 38 of the German Handel Society's Edition), most of which was written at Rome about 1707, we find in the "Salve Regina" one of the few examples in the composer's works of a song with a florid organ *obbligato*. The organ part is mostly in semiquaver passages, sometimes alternating with and sometimes accompanying the strings. The concluding movement of the same work shows the organ used in chords.

Handel's only two Italian oratorios, "La Resurrezione" and "Il Trionfo del Tempo e del Disinganno," both composed at Rome in 1708, are remarkable, especially the former, for the variety of their orchestral effects. In "La Resurrezione" we find at p. 6 a song, "Disseratevi, oh porte d'averno," with a rich accompaniment for strings, two oboes, and two trumpets; while the very next number has six-part harmony for strings, the violins being divided into four. Both these pieces were introduced, with some modifications, nearly forty years later, into "Alexander Balus." On p. 17 we meet with a recitative, accompanied only by two flutes and a viola da gamba; the lowest line is marked "senza continuo"; but the bass is figured throughout, proving that the viola da gamba had to play the harmony, as the violoncello frequently does now-a-days, in the accompaniment of recitatives. The song which follows is scored for two flutes, "violini sordi"—an expression also found as "surdi" in "Agrippina," which is evidently equivalent to "con sordini"—a viola da gamba, and basses, mostly without harpsichord. In the first

half of the song, the viola da gamba part is written out on two staves, with frequent "double-stopping," the second half is accompanied, like the recitative, with the flutes and a figured gamba part only. The song "Naufragando v'è per l'onde" (p. 33) adds one more to the numerous proofs already adduced of the large number of oboes used in the orchestra. The opening symphony commences with two oboes in thirds, marked "solo"; and at the third bar we have the indication "tutti oboi," the "soli" and "tutti" in the oboe parts alternating throughout the number. There must evidently have been at least two oboes to each part. In the second part of the same song we find the voice accompanied by "archiliuto solo." Only an unfigured bass is marked; but it is probable that the harmony was played on the instrument. At p. 36 is a song curiously accompanied by a trio consisting of flute, viola da gamba, and teorba, while the whole of the violins and basses in octaves have from time to time passages of descending scales. It is impossible for the imagination to realise fully the effect of these combinations of instruments, some of which are now obsolete; but we can see from this score how early in his career Handel occupied himself with the invention of striking orchestral contrasts. One more curiosity of orchestration remains to be noticed in this work. The song "Per me già di morire" (p. 53) has in the accompaniment, besides the strings and harpsichord, a solo violin, a solo viola da gamba, and a part for "tutti flauti e un oboe sordo"—all the flutes and one muted oboe in unison—a curious combination of tone, which I have not found in any other of Handel's scores. "Il Trionfo del Tempo" contains less on which it is necessary to dwell. In this score we frequently find solo passages for the violin, and much prominence is also given to the oboe. The most remarkable numbers, as regards instrumentation, are the Sonata (p. 33) and the following song (p. 39), both with organ obbligato. In the former we find some curious passages of semiquavers for solo violin and organ, and solo violoncello and organ, in thirds. The organ part is mostly written out in full; but in the second part of the song there is a passage where only the bass of the organ part is given, while the right hand part has the indication "arpeggiando per tutti"—the exact form of arpeggio being left to the player.

The works which come next under notice—the Te Deum and Jubilate written for the Peace of Utrecht in 1713—have but few points requiring mention. The double chorus "Day by day" furnishes an early example of the antiphonal effects in which Handel delighted; the first choir being accompanied by the whole mass of oboes and bassoons, and the second by the strings and trumpets. The opening symphony of this chorus is one of those florid duets for two trumpets to which the composer was partial, and of which that to be found in the well known "To thee, Cherubin," in the Dettingen Te Deum, is perhaps the most familiar example. The commencement of the "Jubilate" also contains several florid passages for the trumpet.

I pass over the "Passion of Christ" (1717), because most of it was used later (in "Esther" and "Deborah"), and the points I had noted will be dealt with in speaking of those works; and next come to the series of anthems written for the Duke of Chandos, between 1718 and 1720, and generally known as the "Chandos Anthems." Here we see Handel at work on a new field. All these compositions are for a small orchestra—generally two violins, no violas, violoncello, contrabasso, one oboe, one bassoon, and organ; two of them contain parts for two flutes; and in the Te Deum written for the Duke of Chandos we

find in one movement a trumpet. But for the most part Handel in these works relies rather on choral than on orchestral effects. As these anthems were intended for church use, the organ was employed in the solos, instead of the harpsichord, which, as will be seen later, Handel mostly used in his oratorios to fill up the harmony. In the opening chorus of the anthem "As pants the hart" we find a somewhat rare example of the violoncellos and double-basses having separate parts. Handel's orchestra, as I have said, had no violas; he wants four-part harmony from the strings; he therefore gives the third part to the violoncellos, and reinforces the double-bass, which has the lowest part, by the bassoon in the eight-foot octave—an anticipation of a common effect in modern scores. The opening of the song "Tears are my daily food," in the same anthem, gives us an expressive duet for oboe and bassoon, accompanied by the organ only. In the duet "The heavens are thine," from the anthem "My song shall be alway," a new combination will be found. Here there is a three-part harmony; the upper part is for all the violins in unison, the middle for violoncello and bassoon in unison, and the lowest for the double-bass and the organ, the latter, of course, giving the eight-foot octave. A somewhat similar effect is found in the anthem "Let God arise." The song "Like as the smoke" has the same accompaniment just described, with the addition of an oboe solo as a fourth part to the harmony. Excepting for a few bars the violoncello and bassoon are independent of the double-bass and organ throughout the whole piece.

Like the Chandos Anthems, "Acis and Galatea" is written for a small orchestra, there being no violas, and oboes and flutes being the only wind instruments employed. It is probable that a bassoon doubled the bass part, though (as in many other of Handel's scores) this is not expressly indicated. The well-known overture is interesting from the fact that in the greater part of it we have entirely independent parts for two oboes, which with the violins and basses make four-part harmony, the violins and oboes crossing one another continually. In the opening symphony of "O the pleasures of the plains" we see an anticipation of one of Mozart's favourite effects—the doubling of the violins by the oboes in the octave above. In the score of "Hush, ye pretty warbling choir," we find the piccolo, which we have already met with in "Rinaldo," "Ricardo," and "Alcina." The present is the proper place to enter a protest against the senseless custom of using the piccolo in "O, ruddier than the cherry." The flute is expressly marked in the score; and Handel would hardly have been so foolish, after *Polyphemus* has sung—

Bring me a hundred reeds of decent growth,
To make a pipe for my capacious mouth,

as to represent the "pipe for my capacious mouth" by the tiniest instrument in the orchestra. It is simply nonsense; it ruins the effect Handel intended, and is, I suppose, one of the many blessings for which we have to thank unconscientious conductors.

"Esther," Handel's first English oratorio, is also the most important of the works written for the Duke of Chandos. It was remodelled twelve years later for public performance, and both versions of the score are published in the German Handel Society's edition. Of the first performance of the work, hardly anything is known. It is evident, however, from the score that special musical resources were brought to Cannons for the occasion, as we find in the air "Jehovah, crowned with glory," and in the chorus "He comes to end our woes," parts for horns, which instruments are used nowhere else in the music written for the Duke of Chandos. We further find in

the soprano air "Praise the Lord with cheerful noise" a harp—one of the few examples in the oratorios of the employment of this instrument. A symphony for the harp is found in Arnold's edition of the score of "Saul"; but this was added by the publishers, and, according to Dr. Chrysander, was not written by Handel at all. The song now under notice is very curiously accompanied. Besides the harp there are violins (mostly in unison) *con sordini*, and violas and violoncellos in unison without double-basses. The cembalo was doubtless also used; because where this is not the case Handel indicates its non-employment. Of this we have an example in the same oratorio. The song "Tune your harps" is accompanied by an oboe solo, first and second violins and basses, all of which are *pizzicato* throughout; while the bass line is expressly marked "*senza cembalo*." One more point must be noted in this volume—the delicious and quite modern use in the song "O beauteous queen" of two bassoons in thirds doubling the violins in the lower octave.

Though somewhat out of its regular order, it will be more convenient to take the later version of "Esther"—that of 1732—next. Here we not only find several numbers of the first version, but a large proportion of absolutely new matter. Handel had gained twelve years' experience; he had also written the Coronation Anthems, in which he had to combine a large orchestra with the choral masses. We find consequently the scoring of this second version of "Esther" much fuller than that of the first. The difference is particularly noticeable in the final chorus, "The Lord our enemy hath slain." In the first setting the only wind instruments used were one oboe and one trumpet; but the second version contains two oboes and bassoons, three trumpets and drums. But the most remarkable piece of scoring in the oratorio, and one of the most striking in all Handel's works, is to be found in the first solo, "Breathe soft, ye winds." In the opening symphony of the song the orchestra is treated antiphonally; a group of wind instruments, consisting of two flutes, two oboes, and two bassoons, and supported by the violoncellos, double-basses, and organ, is answered by the violins divided into five parts, the violas, the cembalo, teorba, and harp. Such a passage as this proves that Handel's frequently thin orchestration was the result of system. Modern composers often lavish their resources, and use every instrument in nearly all the numbers of their scores. Handel worked on a different plan, and reserved his masses of tone for special effects.

Of Handel's use and non-use of the organ in the accompaniment of his solos, I shall have to speak in some detail when I come to examine the score of "Saul"; but there are two numbers in the second version of "Esther" which bear so strongly on this that they should be referred to here. Haman's song, "How art thou fallen," is marked on the bass line "Organo, tasto solo"—i.e., the bass of the organ without chords strengthens the violoncellos and double-basses. The following piece—the duet "I'll proclaim the wondrous story"—is expressly marked "*senza organo*"; but on the entry of the first voice we find "Cembalo I. con li Bassi"; when the second voice enters we see "Cembalo II. con li Bassi"; and in the *ensemble* "Cembalo I. II. con li Bassi." Obviously, the two harpsichords were used to fill up the harmonies, as the voices are accompanied by the instruments in unison throughout. Another proof of the method adopted by Handel is found on the very next page of the score, at the commencement of the final chorus. After the first phrase, *tutti*, a florid soprano solo commences, accompanied only by a figured bass. Here Handel has written "Cemb. col Basso"—not "Organo col Basso"; and the figures

prove that the harpsichord had to fill up the chords. Only those who are either incompetent to form a judgment on the subject or determined to abide by their own preconceived notions can maintain, in the face of the evidence furnished by the new edition of Handel, that the composer habitually used the organ, and not the harpsichord, to fill up the harmony of the songs in his oratorios.

The short *Te Deum* in A, which Arnold states to have been composed for the Duke of Chandos, but which, according to Dr. Chrysander was really written for the Chapel Royal, is interesting from the prevalence of passages of duet for oboe and bassoon; but it contains one number requiring special notice. This is the song for alto, "When Thou tookest upon Thee," accompanied by strings, one flute, and one bassoon. The curious point is that Handel uses the two wind instruments to accompany the voice in precisely the same manner in which Mozart employed them when sixty years later he wrote the additional accompaniments to the "Messiah." In "How beautiful are the feet," Mozart's flute and bassoon parts are quite similar in character to those which Handel has written here.

The Coronation Anthems (1727) need not detain us. It is only necessary to remark that in these works Handel had for the first time the opportunity of employing a large orchestra in combination with his chorus. In "Zadok the priest," for example, the score contains parts for two oboes, two bassoons, three trumpets, drums, three violins, viola, violoncello, double-bass, and organ. The other anthems, excepting "Let thine hand be strengthened," which has no brass or drums, are similarly scored.

"Deborah" (1733) is one of the most interesting and suggestive of all Handel's scores; it would, indeed, be easy to write an entire article on this volume alone. It was the first oratorio written with a view to public performance, though (as already mentioned) Handel had remodelled "Esther" with the same object. In "Deborah" we find a fuller orchestra than we have yet met with. In the second movement of the overture we see harmony in eight real parts—for two violins, two violas, basses, two oboes, and bassoons, the wind instruments not, as is so often the case, doubling the strings, but having independent parts filling up the harmony. The work, moreover, furnishes more than one positive proof as to the large number of oboes and bassoons used in Handel's orchestra. On p. 3 we find the two oboe parts marked first *solì* and then *tutti*. In the song "Choirs of angels" we see at p. 74 a passage indicated "Hautb. primi," in the plural, showing that there must have been at least two first oboes, therefore not fewer than four in all. The last movement of the overture furnishes strong presumptive evidence in the same direction. It is written upon a ground bass; the whole of the strings play in unison and octaves throughout, while the counterpoint is given to two oboe parts. I have heard the oratorio more than once at the Sacred Harmonic Society's concerts; and the effect of this movement was simply *nil*. The oboes were scarcely audible against the mass of strings; but imagine the parts played by several of the old oboes with their broad nasal tone, so different from the thread of sound produced by the modern instrument, and it will be seen at once that a very different effect will be produced. Proof of the employment of several bassoons is seen in the indication "bassons ripieni" to be found in some of the choruses (pp. 8, 93, 127, 130). It is perhaps superfluous to remind my readers that the "ripieni" instruments were those used for filling up, as the name implies—*i.e.*, not the principals. From the use of the plural there must have been at least two of these bassoons,

and, therefore, at least two principal ones, four in all. That Handel had a large band of strings is evident from the division of the violoncellos, in several parts of this work. The score of the opening chorus, "Immortal Lord," shows us the full extent of Handel's resources. We have here parts for three trumpets, three horns, which play with the trumpets, or, to speak more accurately, in the octave below, drums, two oboes, bassoon, first and second violins, viola, eight voice parts, and at the bottom of the score three bass lines, the first marked "violoncelli ripieni," the second "contrabassi e bassons ripieni," and the third "organi (in the plural), violoncelli, contrabassi e cembali." We find here not only that there were two harpsichords, which we have already noticed in the score of "Poro" and of the later "Esther," but two organs. That the plural form is not a mere slip of the pen on the composer's part appears from p. 29, of the same chorus, where we meet with "organi soli." The use of several oboes may also be clearly inferred from the passage for those instruments in thirds in the same chorus at the words "Whose conduct may our cause maintain." If played only by one instrument to each part it is absolutely inaudible against the full orchestra; but it would come out clearly enough as the composer intended it. The organ is occasionally used in the songs in "Deborah." We find it in combination with the oboes in "Choirs of angels" and with the flutes in "Tears such as tender fathers shed," while the song "In the battle fame pursuing" has an important organ obbligato, in which the florid figure for the right hand is doubled by the flute in unison. In most cases, however, as in other oratorios, the songs are accompanied by the harpsichord, *senza organo* being in a few cases expressly marked. A few more numbers in "Deborah" remain to be noticed. The beautiful air "In Jehovah's awful sight" (p. 112), borrowed from the "Passion of Christ," has a rich accompaniment of six-part harmony for strings and two bassoons with a very expressive oboe obbligato; while in the chorus "Now the proud insulting foe" we see a modern effect in the contrast of strings and wind, the former being answered by a quartet of two oboes and two horns. At the close of the chorus "Doleful tidings" we find an organ solo, marked again "organi soli (in the plural) e piano." In a somewhat similar situation in "Saul" Handel used the same effect again, at the end of the chorus "Mourn, Israel, mourn."

Though less rich in material for comment than "Deborah," the next work to be noticed, "Athalia" (1733), presents more than one point for remark. In the overture, which Handel calls "Sinfonia," probably because it is not in the usual fugued form, we find four violin parts instead of two. The opening song, "Blooming virgins," is accompanied by "violoncello e cembalo solo"—the composer's simplest form of scoring. The bass song "When storms the proud" is one of Handel's richly orchestrated numbers, great effect being obtained by the contrast of the oboes and bassoons with the strings. The air "Softest sounds no more can ease me" has a very fine flute obbligato, and is further noteworthy from the employment (rather rare with Handel) of the basses *fizzicati* throughout the song till the concluding symphony. The beautiful air "Gentle airs, melodious strains," one of Handel's most lovely melodies, has a violoncello obbligato, and the bass line is marked "contrabasso, cembalo, e archiliuto." How will those who clamour for Handel's works as he wrote them propose to perform this song? In the opening symphony of the chorus "The clouded scene begins to clear" we find the indication in the organ part "left hand loud, right hand soft," proving that the instrument used at the performances had either two manuals or stops

drawing in halves. Lastly, in the song "Jerusalem, thou shalt no more," will be seen an interesting employment of the bassoons to add an independent middle part to the harmony of the strings.

Handel's next choral work, "Parnasso in Festa" (1734), was largely, though not entirely, taken from "Athalia." There is but little to say about the score. On p. 56 the song "Nel spiegar" ("Through the land," in "Athalia") bears the indication "Flauto ou Trav. 1, 2," showing that the old "Flûte-à-bec" was not yet entirely disused. We have already seen other proofs of this in the scores of "Tamerlano" and "Rodelinda." But the most curious thing in the orchestration of the "Parnasso in Festa" is the opening chorus of the second part. This is the first chorus of "Athalia," "The rising world," with fresh words and the addition of a part for the drums. The key of the piece is G minor. No trumpets are used, and the drums appear quite superfluous. This is the only instance I have found in all Handel's works of a drum part written in G and D.

(To be continued.)

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XIV.—MEYERBEER (continued from page 138).

IN view of the splendid triumph which "Les Huguenots" secured for the composer of "Robert le Diable," attention may fitly be drawn to some passages in a letter written by Meyerbeer as far back as 1823. At that time the master was following up his Italian successes, and, after his shrewd manner, looking out for artists best able to further the end he had in view. Thus he crossed the path of Levasseur, who was himself "preluding" in Italy. Meyerbeer at once discerned the French singer's capacity, and the letter now in question is chiefly taken up with remarks concerning a prospective engagement. This disposed of, Meyerbeer goes on to say:—

"I am much flattered by that passage of your letter in which you speak of the favourable opinion the Director of the French Opéra is good enough to entertain regarding my feeble talents. You ask if writing for the French stage would have, for me, no attractions. I assure you that I should more glory in the power and honour of composing for the French Opéra than for all the Italian theatres—to the chief of which I have already given works. Where, save in Paris, shall one find the immense resources which the French Opéra offers to an artist who desires to write really dramatic music? Here, one absolutely lacks operatic poems, and the public care for only one kind of music. At Paris, there are excellent poems, and I know that your public receive all kinds of music without distinction, so long as genius presents them. Hence, a field for the composer much vaster than in Italy. Perhaps you ask why, if I think thus, I have not sought to write for Paris. The fact is that I am told French opera is a difficult field; that one has usually to wait many years before a hearing comes, and hence I am afraid. I must say, also, that I have been drawn away from this point in Italy, where I am at present much sought after; although, I confess, this is more owing to the excessive indulgence of the public than to my small talent."

These remarks are of interest, not only because they show at what an early period Meyerbeer had in view the scene of his greatest triumphs, but because they were addressed to one of the artists who became closely identified with his successes, and were written under circumstances pointing to the careful way in which the master took precautions against failure.

His dread of *fiasco* was almost a monomania, and we shall see by and by how many years he kept "L'Africaine" in his desk because no artist satisfied the conditions of executive efficiency imposed by great, if not exaggerated, prudence. Meyerbeer was certainly most fortunate at the Grand Opéra in the matter of his interpreters. He could not have been better suited had he bribed Nature and Art to do their very best on his behalf. Habeneck presided in the orchestra—Habeneck, the fortunate chief who produced "Le Comte Ory" and "Guillaume Tell" for Rossini, "Masaniello" for Auber, "Robert" and "Les Huguenots" for Meyerbeer, and "La Juive" for Halevy. Upon the stage were Mdle. Falcon, Nourrit, and Levasseur; the trio of whom Meyerbeer was wont to say, "we shall never see the like again"; while in the Director the master found one who appreciated his vast designs and spared neither cost nor trouble to work them out. Never did an opera appear under better auspices than "Les Huguenots." It was "born in the purple," and fate and circumstances stood around its cradle wreathed in smiles. We need not refute the idea that happy conditions alone explain its success. "Les Huguenots" lives now, fifty years, or nearly, after its production, but we who, with English eyes, witness it as given on an Italian stage can form no notion of the charm it had for Frenchmen in 1836. It satisfied their conception of what an opera should be. Thoroughly eclectic, it combined the variety of forms and effects which a German *pur sang* would never seek, with the largeness of style and close attention to detail such as an Italian would never give. Then its grandiose character, its originality, pomp, and passion, all shown with, so to speak, the limelight on them, charmed a people whose genius for the theatre finds expression in all they do.

Naturally, the severer school of musicians objected to Meyerbeer's gorgeous, or, as they preferred to call them, meretricious, creations, and some of its members carried resentment to absurd lengths. We already know what Mendelssohn thought of his fellow Hebrew, but here comes in an amusing anecdote narrated by Ferdinand Hiller—also a Jew:—

"Mendelssohn was often told that he was very like the composer of 'Robert,' and at first sight his figure and general appearance did perhaps give some ground for the idea, especially as they wore their hair in the same style. I sometimes teased Mendelssohn about it, to his great annoyance, and at last one morning he appeared with his hair absolutely cropt. The affair excited much amusement in our set, especially when Meyerbeer heard of it, but he took it with his usual invincible good nature and in the nicest way."

Looking at Meyerbeer's French development from a point of view diametrically opposed to that taken up by the classicists, Wagner professed to feel even a greater repulsion. He attacked Meyerbeer, as everybody knows, with exceeding bitterness—intensified, no doubt, by the fact of having received favours at his hands—and it may be fitting to give the substance of Wagner's argument at this point. In "Opern und Drama," the Bayreuth master declares the secret of Meyerbeer's music to be "effect"—using the English word, not the German "Wirkung," because he takes "effect" to mean "result without motive." He distinctly asserts that "Meyerbeer's music does, in fact, produce on those who are able to enjoy it a result without a motive." The writer then continues, in language so involved that even an accomplished German scholar like Mr. J. V. Bridgeman can hardly

* Mendelssohn, Letters and Recollections, pp. 23-4.

make it intelligible: "This miracle was only possible for the most external kind of music, that is to say, for a power of expression which (in opera) has, from the earliest period, being endeavouring to render itself more and more unworthy of expression, and proved that it had fully attained this independence by debasing the subject of the expression—which subject alone imparted to the latter being, proportion, and justification—to such a depth of moral as well as artistic nothingness that the subject itself could only obtain being, proportion, and justification from an act of musical caprice, which act had thus itself become denuded of all real expression." The reader will hardly expect us to try and reduce to comprehensible terms this peculiarly Teutonic language. We leave it, therefore, as a nut for him to crack at leisure, and pass on to something more definite. In argument Wagner is always wordy and obscure, but in invective and vituperation he can be clear enough. Thus, there is no mistaking what he means below:—

"Had I especially to characterise Meyerbeer's capability and vocation for dramatic composition, I should, out of regard for truth, which I exert myself completely to discover, bring forward most prominently a remarkable circumstance in his works. There is such frightful hollowiness, shallowness, and nullity displayed in Meyerbeer's music that we feel inclined to set down his specifically musical competency at zero—especially in comparison with that of far the greater majority of contemporary composers. The fact that, in spite of this, he has achieved such great success with the operatic public of Europe must not fill us with astonishment, for this marvel is very easily explained by a glance at the said public, but purely artistic observation shall enchain and teach us."

Wagner goes on to admit that in some places Meyerbeer rises to "the pinnacle of the most undeniable and greatest artistic power." Those moments depend upon the poet and they come whenever "the poet forgets his constrained consideration for the musician; wherever, in his course of dramatic compilation, he involuntarily comes upon a moment when he can breathe in and again send forth the free refreshing human air of life, he suddenly wafts it as a source of inspiration to the musician as well, and the latter, who, after exhausting all the musical riches of his predecessors, cannot give a single gasp more of real invention, is now enabled, all at once, to discover the richest, most noble, and most soul-moving musical expression." Here Wagner attacks Meyerbeer's "poetical private secretary," Scribe, rather than Meyerbeer himself, because, it seems, Meyerbeer was capable of great things when the poet gave him a chance. Wagner goes on to cite an example which has, no doubt, already occurred to the reader's mind: "I would especially call attention to several detached passages in the well-known and painful love scene in the fourth act of the 'Huguenots,' and, above all, to the invention of the wonderful and moving melody in G flat major, with which, springing as it does like a fragrant blossom from a situation that seizes on every fibre of the human heart with delicious pain, only very few, and only the most perfect portions of, musical works can be compared." These words seem a handsome tribute to a brilliant and moving masterpiece, and Wagner professes to offer it with "most sincere joy and real enthusiasm." But he soon dissipates all the grace of his expressions by pointing out that Meyerbeer's success in the "Huguenots" duet simply proves that the "most corrupt maker of music" can, under the circumstances detailed above, be capable of real artistic creation. The author of "Opéra and Drama" then goes on to say that, through an unnatural anxiety

to represent his capability in the light of boundless power, Meyerbeer "reduced the said power, which is in truth most rich, to the most beggarly poverty, in which Meyerbeer's operatic music now appears to us." It would be interesting, but beyond our province now, to enquire how far these remarks recoil upon Wagner himself, as we have him in his latest manifestations. In some respects they are unjust to Meyerbeer, whose restless striving after effect sprang from no artistic vanity. Meyerbeer, we again point out, had the suppleness of his race. His artistic conscience was not "seared as with a hot iron," because there was not enough of it to lay an iron upon, and thus, unhampered by principles like those that made his fellow-Hebrew, Mendelssohn, so fastidious, he simply shaped the exercise of his genius to circumstances. French opera demanded sensational effects of the most gorgeous and variegated character, both musical and scenic, and that demand Scribe and Meyerbeer supplied in a measure only possible to the highest talents. Had the taste of Paris declared itself for archaism on the lyric stage Meyerbeer would just as readily have gratified it, and, no doubt, with equal success.

Between the production of "Les Huguenots" (February 21, 1836) and that of "Le Prophète" (April 16, 1849), Meyerbeer composed nothing for the French stage. Several causes brought about this result. Fétis declares one to have been the progressive decline of singing power at the Grand Opéra, but others are obviously more important. Thus, the King of Prussia—he who was afterwards known by the irreverent as "Clicquot"—invited Meyerbeer to become his Chapelmaster. It is scarcely necessary to add that the offer found ready acceptance, and it must be admitted that Meyerbeer of "Les Huguenots" was a fit successor to Spontini of "La Vestale." Frederic William IV., though an indifferent king, had the tastes of an admirable dilettante. He was a literary and musical gourmandiser, and never so happy as when sitting down to a table well-loaded with artistic dainties. Almost as a matter of course, therefore, the King, struck by the Parisian success of his Hebrew subject, sought to attach him to his Court. He found Meyerbeer much more tractable than Mendelssohn, who had not the suppleness requisite for a courtier. Meyerbeer loved to be noticed by anybody—he would take pains to conciliate the smallest and most insignificant journalist—but especially did he value the smiles of the great. There was in his character something of the Orientalism that distinguished another famous Hebrew—Disraeli. He could "boo" as well as Pertinax McSycophant himself, and he regarded a bit of riband in his button-hole more than a jewel of price. So Meyerbeer flourished at the Berlin Court, becoming a prominent figure at the King's artistic and intimate *réunions*. "The King," says M. Blaze de Bury, "sitting at a table, amused himself by sketching architectural designs with a crayon, Tieck or Humboldt read, the ladies embroidered or picked out threads, and if the Countess Rossi (formerly Mdle. Sontag), then wife of the Sardinian Minister at Berlin, was in the humour to sing, Meyerbeer accompanied on the pianoforte." The master's life, however, was not all "cakes and ale" of this kind. A good deal of hard work entered into it, and to the period now in review especially belong a number of compositions for church use. Among them are the 91st Psalm (published with English words by Messrs. Novello and Co.), twelve Psalms for double choir, a "Stabat Mater," Miserere, and Te Deum, all of which are marked by Fétis as not printed. But Meyerbeer was in his true vocation when writing an opera for the opening of the new Royal Theatre (December 7, 1844).

A former edifice on the site of this structure had been built by Frederic the Great, and Rauch's equestrian statue of that monarch stood near it. Associations with the redoubtable warrior were therefore strong, and may have determined the subject of the book provided for Meyerbeer by Rellstab. In any case, the great Frederic was the hero of the new opera, "Ein Feldlager in Schlesien" ("A Camp in Silesia"). The composer had great hopes of success with his work. The theme appealed to national hero-worship, and Jenny Lind, then fresh from her native North, took the part of the heroine, *Viola*. But the result did not bear out expectation. "Ein Feldlager" was, in fact, nothing but an *opéra de circonstance*, intended mainly to bring Frederic on the scene, and to display a military spectacle. The plot, therefore, was as simple as possible, and may be sketched in a few lines:—

The King, at war with Austria for the possession of Silesia, is pursued by the enemy, and takes refuge in the house of an old captain named *Saldorf*. Searched for on all sides, *Frederic* is saved by *Saldorf*, who makes his son exchange clothes with the royal fugitive. Once beyond reach of danger, the King makes liberal recompense to the devoted family.

Such is the story in outline, and we cannot be surprised that an opera of limited interest and purpose served its immediate object and no more. Meyerbeer, however, by no means allowed his music to run to waste. Much of it he afterwards introduced into "L'Etoile du Nord," notably the great military *ensemble* and the trio for voice and two flutes. By the way, *Frederic*, whom all the world knows to have been a flute-player in real life, had to perform a solo (behind the scenes) in the Berlin opera, and it was perhaps out of compliment to the instrument of his choice that Meyerbeer wrote the trio just named, oblivious of Cherubini's reply to the question, "What is worse than one flute?" It should be mentioned here that "Ein Feldlager in Schlesien" was produced, with alterations and additions, at Vienna, in 1847, Jenny Lind again acting the part of *Viola*. This version took its name from the heroine, and, strange to say, obtained more success among the whilom enemies of Frederic than the original form of the opera enjoyed amongst his friends.

Meyerbeer's next important work of a dramatic character was the overture and incidental music to his brother Michel's five-act play, "Struensee." Michel had written this piece as far back as 1826, but it had never been performed, for reasons to be found in the nature of the subject. Struensee, as historical students know, was an ambitious and unfortunate minister of the King of Denmark, who suffered death in 1772 for his share in a palace conspiracy, the circumstances of which the royal family of Denmark did not wish to have brought under public notice. Frederick VI., the reigning monarch at Copenhagen in 1826, used all his influence, therefore, to keep the play unacted, and succeeded so well that Michel Beer died in 1831 without witnessing it on the stage. In 1846 the same powerful objection did not arise, and "Struensee" was performed in the Royal Theatre of Berlin, by command of the King of Prussia, with the addition of the music specially written for it by the author's brother. This music consisted of an overture—which every amateur knows as a grand example of the master—nine pieces to accompany the drama, and four *entr'actes*. The last are never heard in public, for reasons assuredly not found in themselves, since they are of high interest and fully developed.

To the year 1846 belongs also a "Fackeltanz" (Torch Dance), written for the marriage of the King

of Bavaria with Princess Wilhelmine of Prussia. We hardly need say that this piece is really a *Marche aux flambeaux* rather than a dance; or that Meyerbeer subsequently composed two other works of the same character—the second for the marriage of Princess Charlotte of Prussia in 1833; the third for that of Princess Anne.

In 1847, after directing the performance of his revised "Feldlager in Schlesien" at Vienna, with Jenny Lind as the heroine, Meyerbeer visited this country. So, at any rate, we are told by the writer of the article "Meyerbeer" in Grove's "Dictionary of Music." No confirmation of the statement can be found in the journals of the time. Had Meyerbeer come to England at all, he would have done so, no doubt, for the production of "Robert le Diable," and the *début* of Jenny Lind, at Her Majesty's Theatre (May 4), but he certainly was not present on that occasion, preferring to remain in Berlin. It is true, however, that his coming was announced—in Mr. Lumley's prospectus of the season, which proved to be no more trustworthy than other documents of the same character. Mr. Chorley says:—

"It was announced that M. Meyerbeer was to bring his 'Camp de Silesie' to London—that opera which he has never allowed to travel beyond the barriers of Berlin—aware, it may be fancied, of its weakness. It was undertaken that Mendelssohn should, in the same season, produce his opera of 'The Tempest.' There was, thirdly, to be a new opera by Signor Verdi. Of these three promises the last alone was performed. It may be doubted whether anything beyond the merest preliminary negotiations had been entered into with the two great German masters."

Meyerbeer continued to discharge his duties in Berlin during the rest of the year 1847.

The master, who had done Wagner some service in Paris, was of use to him in Berlin also; for there he produced "Rienzi" (1847), "after long and careful preparation," and used all his influence in favour of "Der Fliegende Holländer." We have seen how he was requited by a man who, with all his great qualities, had some which were very small indeed. A natural curiosity here prompts the question, "How did Meyerbeer feel towards Wagner in face of such ingratitude?" The materials for framing an answer are scanty. Meyerbeer was an extremely cautious man where he discerned a possibility of making enemies, and though he might feel deeply he took good care to hide his sentiments behind a smile. M. Blaze de Bury, who enjoyed the master's intimacy, declares that he could never hear the name of Wagner without a disagreeable sensation, "which he took no pains to conceal." Elsewhere we are told, on the same authority, that Wagner's name "had the effect of a dissonance," and that Meyerbeer cherished too much respect for the authority of the masters "not to detest those blustering theories invented to serve instead of learning; those absurdities deliberately put forward to attract the notice of the public, like the helmet on the head of a vendor of pencils." M. de Bury adds the terms of a conversation with Meyerbeer on this subject, but, unfortunately, he himself did nearly all the talking, Meyerbeer saying as little as possible and making that little indefinite. On the whole, there is no reason to believe that he personally resented Wagner's outrageous onslaught upon his artistic character. He possessed an invincible good nature, and hated quarrelling for its own sake as well as because it signifies bad policy; while, himself satiated with public applause, he could afford to let personal attacks pass him by like the idle wind.

We now approach the time when Meyerbeer, with "L'Africaine" partially completed, suspended labour on that work and brought out "Le Prophète."

Although "L'Africaine" was not produced till after the master's death, its composition began as far back as 1845—that is to say, it followed hard upon the production of "Les Huguenots." The idea was to write a great part for Madame Rosine Stoltz, then in the prime of her powers. Meyerbeer, as we have seen, always had a sharp eye for the advantages which come to a composer through eminent interpreters, and he greatly desired to utilise, for that end, the personal and artistic qualities of Stoltz. M. Blaze de Bury says:

"An incorrect, unequal, but essentially gifted singer, with a voice of gold and a nature of fire, Rosine Stoltz could hardly fail, by her merits and even her defects, to attract the curiosity of the master, if only for a time. One can imagine her the ideal of such a heroine (as the *Africaine*), and, while calculating the profit to his music from such a fine dramatic organisation, Meyerbeer, who never lost sight of the picturesque, naturally regarded the physical attraction of the woman, and the very special effect which a slender and beautiful person, her skin tinted to copper-colour, could not fail to produce upon the operatic public." The master, it is said, had actually finished his score, and was about to put it in hand for representation, when he determined upon altering certain parts of the libretto. This caused delay, and finally shelved the work for many a long year. Scribe refused to make the changes required; Meyerbeer insisted; Scribe waxed obstinate, and, though he at length became more tractable, the composer then found that his music had grown old-fashioned. Forthwith "L'Africaine" entered upon the era of patching and mending, which endured till shortly before Meyerbeer's death, and resulted in the rejection of sufficient music to make another opera. The master was naturally glad to put this troublous "L'Africaine" aside when Scribe sent him the book of "Le Prophète."

(To be continued.)

LA SCALA AT MILAN

By FILIPPO FILIPPI.

(Continued from page 143.)

THE Verdian period can be divided into two parts—before and after 1860—and the reasons for this division are obvious. Giuseppe Verdi arrived in Milan from Busseto to perfect himself in the study and practice of music, in which he had already acquired a certain proficiency. He was so far advanced in the science as to render it unnecessary to apply for an admission to the Conservatorio, nor did the Institution ever repulse him for "musical inaptitude," as it has been untruly rumoured. In 1839, when he obtained the favour of writing for La Scala his first opera, "Oberto Conte di S. Bonifacio," Verdi was very young and very poor, but gifted with much firmness of character. "Oberto," which contains the germs of genius, pleased, and the proof of this is its reproduction a year later, partly, perhaps, as a consolation for the grief felt by Verdi at the failure of his second opera, "Un ora di regno," written whilst he was suffering anguish and cruel anxieties for the health of an adored wife who died at the time.

Verdi is one of the few artists whom grief and failure reanimate. He sought diversion from his sorrows in the composition of a new opera on a grand subject, which a clever poet, Solera, had well adapted to the stage, and written in vigorous, elegant

verse. The writing of an opera is easy enough; the difficulty lies in writing it well and getting it represented. Verdi mastered the first difficulty by his genius, and to accomplish his ends he found a protector, who helped him materially, and an intelligent manager, who believed in him and benefited greatly by so doing. The first representation of "Nabucodonosor" took place on March 9, 1842. The success was fabulous, and it might be called a revelation of the same kind as "Il Pirata" at the same theatre, "Don Giovanni" at Prague, "Freischütz" at Berlin, "Robert" at Paris, "Lohengrin" at Weimar, when those operas first appeared. The names of the performers in "Nabuco" are famous in art—Signora Strepponi, who became the affectionate wife and inseparable companion of the maestro; Miraglia, tenor; Giorgio Ronconi, and Derivis. The public enthusiasm and wonder were stimulated by an abundance and novelty of ideas united to intense dramatic force and life. Pedantic critics now began to cry out that Verdi's music was too violent, that the singers would lose their voices; but all this hue and cry, which has now lasted forty and more years, has not hindered Verdi's triumphant career. This first success assured, Verdi next wrote for La Scala, "I Lombardi," which met with the same boundless enthusiasm; its interpreters, Frezzolini and Quasco, adding new lustre to the performance. "Giovanna d'Arco," given in 1845, was not quite so well received. Perhaps the subject may have had some influence on Verdi's inspiration, which, in this work seems uncertain, weakened, and incapable of exciting strong emotions. However, although Verdi must have felt the want of vitality in his opera, the coldness of the public towards him, and the indecent conduct of the press, so annoyed him that he did not dissimulate his rancour towards Milan, which caused his long absence from that city and his refusal to write anything more for La Scala; a resolution he has kept ever since. He, however, made a triumphant return to La Scala, when he came to superintend and direct "Aida" in 1872. He probably had this reproduction in view when he accepted the Khedive's offer, to write an original Egyptian opera for the Royal Theatre at Cairo. This was one of the most decisive successes ever obtained at La Scala, a success maintained during every successive reproduction, and extended to all the theatres in the world. "Aida," which I take to be the most complete affirmation and manifestation of Verdi's genius, is at the same time a proof of the fatal direction of modern art, followed by the talented maestro, who has known so well how to keep the just medium between harmony and melody, that medium craved for by Wagner in his letter to Boito.

Between "Giovanna d'Arco," by Verdi, and Petrella's first appearance at La Scala a long time passed without any new operas worthy of note. Petrella began by "L'Assedio di Leida," and immediately revealed his qualities of easy fancy and his immense defects as a musician, defects he was never able to correct. A popular, noisy chorus of soldiers made the shallow fortune of the opera, and the shallower fame of its composer, who next appeared with "Ione," in 1850. This opera shows more study, is animated by a truer dramatic spirit, is less vulgar; and, interpreted by that powerful tenor, Negrini, achieved a not unmerited success. In the third opera, "Il Duca di Scilla," Petrella returned to his natural tendencies, spoilt yet more by negligent writing. And yet there was a time when Petrella was placed by many on a par with Verdi, but it soon appeared that facility of invention alone leads to nothing if it be not united to deep study and art science.

Hitherto I have spoken only of the celebrated, or at least noted, masters, who began writing for La Scala before 1860; now, in this second part of the Verdian period, I can add my own personal remembrances. I shall therefore also consider those composers who, although fallen irremediably, have given proofs of natural talent and musical culture. This last period of twenty years has been absorbed by the young, courageous, audacious, believing apostles or imitators of Gounod and Wagner. Even in 1858, had appeared at La Scala an "Uscoco" by Petrocini, in which were gleams of the future; this young maestro gave great promise, but a brain derangement first and then premature death destroyed all hopes.

The first new opera given in 1860 was "Corrado," by Giorza, proving the inaptitude possessed by composers of dance music for writing melodrama. Immediately after followed Peri with his "Giuditta," which was well received and performed in many theatres under the auspices of the baritone Aldighieri, a magnificent *Holopherne*. But Peri did not renew the success of this first opera, for his next two and last he gave, "L'Espiazione" and "Rienzi," failed completely. Another failure in that time of death was Braga's "Mormile," soon to be coupled with the same composer's "Caligula." Franco Faccio seemed destined to become celebrated as a composer rather than as a leader of operas. Few musicians have shown such happy dispositions for the theatre, so much invention, such good style, fine sentiment, and, added to all, so vast a musical science. All these qualities shone luminously in the "Profughi Fiamminghi," given at La Scala in the autumn of 1863, although not to the taste of the public; but then arose the want of faith, the envy and the cabals which ended by concentrating themselves on Boito as leader of the young school. The next on the list of failures is the memorable one of Chelard's "Aquila Romane"; then, again, a timid, quiet, careful writer, who died early, Villanis, gave, in 1865, a "Bianca degli Albizzi," which also failed; nor is the list closed, for in immediate succession come a "Rebecca" by Pisani, a learned but unfortunate composer, and "Turanda," by Bazzini, in which musicians recognised the serious study and conscience of a true artist, but to which the public denied its approbation.

And now comes the glorious *fiasco* of "Mefistofele," by Boito. This great composer, to whom is opened such a wide future, had in common with all original individualities, the fate of becoming noticed as soon as he appeared in the world of letters and art, soon creating round him a mixed atmosphere of fanatical sympathies or ferocious antipathies. His strange ethereal figure, careless ways, natural modesty, united nevertheless with a knowledge of his own merits, his ideality and opposition to vulgarity of any kind, his love for novelty and originality, are all elements of a complex type which attracts all, even the many who cannot bear him. Boito's intimate admirers, who knew his "Mefistofele" note by note before he gave it at La Scala, and proclaimed it a unique, unheard-of marvel, were mostly the cause of the storm that burst so furiously on the 5th of March, 1868.

The spectators of the first representation of "Mefistofele" will certainly never forget the scene. Boito directed the orchestra, calm and smiling as though he had been smoking cigars at the café. The effect of the prologue was immense, the novelty, the ever increasing effect of the predominating phrase, the sound of the children's voices, quite bewildered the public, who broke out in a spasm of indescribable enthusiasm. Between the acts the spectators in the lobby, in the passages, admired this new music, proclaiming the advent of the long expected and long wished-for modern genius of

song. Unfortunately, as each successive act was played enthusiasm cooled down until it totally disappeared. Too lengthy scenes, too obscure and bold ideas, made the public become impatiently nervous, cruel, implacable, and soon were heard groans, whistling, indeed shouts of anger and derision, especially at the intermezzo sinfonico of the battle, and at the scene of the Emperor. The execution of the work by the artists became weak, unconnected, unnerved, and the part of *Faust*, sung by a baritone, gave a grey, opaque, monotonous colour to the opera. Boito remained impassable at his post, ever serene, in the midst of people whose paroxysm of anger approached insult, and at that post he remained for three long nights, enduring continual vociferation against his beloved work. The public seemed to be angry with itself for having believed even for a short time in the poetical and musical abilities of the new maestro. The next day he was regarded as a man who had committed a bad action, and many of his acquaintances cut him dead.

Boito, whose nature is quite different to Faccio's, did not lose courage, did not give up hope, and believed in the vitality of his work; he saw the leading error of having written *Faust's* part for a baritone, altered it to a tenor's compass, and shortened some of the boldest passages, thus reducing the opera to the just dimensions which have now raised the admiration of both hemispheres. The unjust failure of "Mefistofele" was followed, in 1869, by the genuine one of "Fieschi," by Montuoro, and immediately after by the great and merited success of "Ruy Blas," by Marchetti, a fine opera in which the sweetest inspiration, elegance of phrases and of form, are wedded to a powerful and true sense of the drama, especially in the last act. Fate was not so propitious to "Gustav Wasa," which Marchetti produced in 1875, for in it were wanting inspiration and effect, although no fault could be found with its composition.

Great hopes were raised in 1870 by Gomez when he gave his "Guarany." It is an unequal work, full of imitations of other composers, but it is of a new and true colour, in harmony with the uncivilised character of the subject. The young Brazilian maestro encountered such favour that he shortly afterwards gave "Fosca," which seemed to verify the hopes created by the author's first work, for it was more even, the instrumentation better managed, and the drama well followed out. The public of La Scala, however, did not receive Gomez's opera with much favour. And here I may make a parenthesis, and beg to relate a personal fact which might prove how little musical criticism influences or educates the public: I was present at the last rehearsal of "Fosca," which made such a good impression on me that I was imprudent enough to praise it in the *Perseveranza*, the morning paper in which I have had the honour of writing on music for twenty-six years, and I prophesied a great success. Would that I had never written such words! All the readers of my article went to the theatre in the hope, and perhaps with the firm intention, of contradicting me, for, be it remembered, the Milanese will not be dictated to in matters of art, nor will they admit of puffing in any shape or circumstance, and the opera, in spite of its many beauties, was most coldly received. Ever since I have sworn to give no more predictions of success, and I have kept my word. The last opera written by Gomez for La Scala, "Maria Tudor," failed miserably; it was wanting in nerve, inspiration, and novelty, and too elaborate and heavy to please.

I pass over the failures of "Elisabetha d'Ungharia," by Beer, a nephew of Meyerbeer, and of "Viola," by Perelli, a learned musician, gifted composer, full of

merit, but who lacks the most necessary faculty of writing for the stage.

Very fair performances of "I Pezzenti," by Canepa, in 1874, of "La Lega," by Josse, in 1876, of "Mattia Corvino," by Pinsuti, 1877, lead us to Ponchielli, of whom I will speak last.

Ponchielli and Boito are the two living composers who give the greatest hopes that Verdi is not to be the last genial and glorious representative of our music. Ponchielli has a strong individual musical and dramatic temperament; he has not so much fancy or ideality, nor is he so sympathetic as Boito, but he is a great musician, and purely a writer of operas. "I Lituani," performed at La Scala in 1874, immediately showed Ponchielli's worth. In this work his inspiration expands by force of study and reflection, and is to my mind that in which he has best drawn the drama and most truly depicted the passions which agitate it; nor do I understand why it has made no way. "Gioconda," on the contrary, is not so evenly written, but contains a fourth act which ranks with the finest pages of modern dramatic music. "Il Figliuolo prodigo," which was represented with very little success in 1881, is, musically, Ponchielli's best opera; but, dramatically, it is long, heavy, burdened with useless numbers, and derives much of its weight from the unsuitable nature of the Biblical subject which Ponchielli unfortunately chose to set to music.

(To be continued.)

MADAME SCHUMANN.

FRANZ LISZT has often been spoken of as the "King of pianists," and surely with equal if not greater justice the title of "Queen of pianists" might be given to the gifted lady, who by her performances during the past month, has excited such extraordinary enthusiasm. It is now over sixty years since Liszt first played in public, and more than half a century since Madame Schumann commenced her public career; but the former has long ceased to delight and astonish the musical world, while the latter is still a powerful attraction, and able to occupy a high, if not the foremost, place among the distinguished players of our day. We think we are correct in saying that no pianist ever before retained so powerful a hold upon the public mind for so long a period. When Clara Wieck first began to make a name, it was with the Concertos of Mozart and Hummel, and the bravura music of Kalkbrenner, Herz, and Pixis; Mendelssohn had not written his two pianoforte Concertos, Robert Schumann had just commenced publishing his early pianoforte works, and Chopin had only attracted notice by his celebrated "La ci darem" variations (Op. 2)—which, by the way, were first played by Clara Wieck at Leipzig, in 1832—while Raff, Brahms, Bennett, Rubinstein, and other men now famous were still children.

As the wife of the illustrious composer, Robert Schumann, Madame Schumann had, as an artist, a difficult role to sustain, and as his widow a still more difficult one. As the wife of one of the greatest composers since Beethoven, she might easily have been tempted to espouse with too much ardour her husband's cause; and as his widow she might have felt that the principal aim of her life was to persuade an indifferent world of the beauty, poetry, and originality of Schumann's music. Had she acted thus her conduct would have been natural and excusable, but she would not at the present moment stand so high in the world's esteem; and even then she might not have succeeded, as she certainly has done, in making Robert Schumann's music so generally loved and

admired. Madame Schumann's character, intellect, and training saved her from becoming a mere partisan: though for years she has been acknowledged unequal as an exponent of Schumann's music, yet one always hears of her wonderful interpretations of Bach, Mozart, and Beethoven. By her modesty, prudence, and talents she has gradually achieved a veritable triumph.

We are not writing an account of the rise and progress of Schumann's pianoforte music, or we should certainly feel it our duty to mention Moscheles, Liszt, Bülow, Rubinstein, and many other illustrious names, who have helped to make this music so attractive, and even popular. We are only speaking of what Madame Schumann has been able to accomplish in a quiet unostentatious way. Though not her husband's sole disciple, or the sole propagandist of his music, she is, however, one of the most remarkable; and when she speaks to us she arouses special sympathy, and commands attention as one having special influence and authority.

Years ago, in England, she performed Beethoven's Concertos and Sonatas and was universally admired. She seldom played her husband's music: few understood it; some, who ought to have known better, spoke of it as "dull, dry, and laboured"; and the public cared but little about it. However, in the course of nearly thirty years (Madame Schumann paid her first visit to England in 1856, when she played at the Philharmonic and Musical Union) she has let us hear, from time to time, various of his works; indeed, in looking back, we find that nearly all Schumann's greatest pianoforte compositions have been interpreted by her: the Davidsbündler and Carneval, the Etudes Symphoniques, the two Sonatas in F sharp and G minor, the Kreisleriana, many of the Novellen, the Nachtstücke and Waldscenen, the Pianoforte Quartet and Quintet, and last, but not least, the Concerto in A minor. There is, we believe, among musicians but one opinion now—viz., that of Schumann's music as it is rendered by the gifted pianist, the more we hear the better; for surely the time cannot be very far distant when she will retire from public life, and enjoy (let us hope for many years) the rest which she has so nobly earned; and when that time does come the public will lose the most faithful, the most earnest, and the most intelligent interpreter of Robert Schumann's pianoforte works.

Another secret of Madame Schumann's wonderful success is the great interest which she has always taken in the development and progress of music. We spoke of her in connection with Chopin; it would take us long to tell how much she has done for Mendelssohn and others; and we now find her in London playing one of Brahms's recent works. She has, therefore, been faithful to the old masters, true to her husband's art-work, and generous to the productions of men of various styles and degrees of excellence.

If we think of Emanuel Bach and Mozart, of Hummel, Mendelssohn, and a few others, we are reminded of a pure and noble style of pianoforte playing, of which perhaps Dr. F. Hiller and Madame Schumann may be considered the last representatives. We still have the privilege of hearing the latter, and the crowded hall every time she has appeared this season shows how thoroughly it has been valued. Madame Schumann needs no praise, but the ringing cheers and rapturous applause at St. James's Hall must have pleased her, even though she is able to recall the triumphs and ovations of a long past; what, however, must have specially touched her heart was the indirect homage thus paid to the memory of one who had lived and laboured in comparative

obscurity, and who passed away without receiving the honours and rewards which the musical public now seems so anxious to bestow on composers who show, it may be, only sparks from the flame of genius.

ALTHOUGH both the study and practice of music have made very rapid advance in this country, it is only within the last few years that a knowledge of the art has been of advantage to persons seeking for situations, either at private houses or public establishments, in capacities where it might reasonably be supposed that instrumental or vocal acquirements would be deemed rather an objection. We have already drawn attention to several cases in proof of our assertion; and, on perusing the daily papers, it becomes very evident that these cases are on the increase. Only a short time ago we quoted an advertisement for a waiter who must also be a good accompanist; and another for a gardener who should be able to take part in a choral practice. We have now before us an announcement that a male attendant is required at an asylum, where good wages are offered, with board, lodging, washing, and uniform; but the line at the conclusion, "Musician preferred," unquestionably shuts out the many who might be thoroughly eligible for the situation had their musical education not been neglected. The following advertisement, however, would, we think, puzzle even those who have sufficiently prepared themselves to move with the times: "Young Lady, as Pianist and Vocalist, wanted at once, to live in and assist in hotel bar." Now, without stopping to inquire what accommodation would be provided for a resident in an "hotel bar," we may reasonably suppose that if the young lady is to "assist" there as pianist and vocalist, she must form one of a group of minstrels who are perpetually discoursing sweet sounds to the loungers at the refreshment table; for there is no indication in the advertisement that her services are also required in serving the customers. So tempting an opportunity should not be lost. There are plenty of ladies in want of a situation who can sing well enough to please a not over critical audience; and the necessary instrumental instruction is now thoroughly within their reach, for we have just read an advertisement where a "pupil of Benedict" undertakes to teach the pianoforte at the pupils' own residences for sixpence a lesson.

OUR readers know that we have little faith in the various contrivances for teaching beginners the elements of music; but as we never have underrated the absolute necessity of thoroughly mastering these elements before proceeding to their practical application in performance, it may of course be concluded that we firmly believe in the advisability of conveying the requisite information in clear and concise language without the aid of any "inventions," either in cardboard, wood, or ivory, by which the simple rules are presented to the eye instead of being fixed in the mind by oral instruction. The first instalment of a work by Mr. James Mitchell, which has recently been forwarded to us, seems forcibly to illustrate the truth of our theory. The writer says that the work is especially designed to smooth the difficulties which generally perplex young students, and to "point out a plain, practical, and pleasant way of dealing with a few of these hindrances." Now, after reading Mr. Mitchell's explanations, we are inclined to say that he has an excellent method of imparting his knowledge, and that if he would only be content to let his juvenile readers, under the guidance of a master, learn from his book, they would make highly satisfactory progress. Why,

then, should he direct their attention to some complicated diagrams published in a detached form, and say (after showing the major scales) "fold down this flap" in order to find the relative minor; for the measurement of an interval "put a dagger under the letter or note (in a diagram) you wish to measure from, find the letter or note you wish to measure to, and then follow a dotted line till you get the name of the interval," the inversion of the interval being shown by pursuing another line? Surely a student can comprehend that a minor third below any major key-note is found that of the relative minor; that an interval is the distance from one note to another, its nature being discovered by counting the semitones which lie between, and that the inversion will make up the number nine, all major, minor, and augmented intervals becoming reversed, and perfect remaining perfect. The diagrams in the work before us are exceedingly ingenious; but experience proves that they are utterly unnecessary; and it will be seen, therefore, that our remarks are directed against the principle Mr. Mitchell advocates, and not against the manner in which he has carried it out.

OUR observations upon the Free Concerts at Birmingham, organised by the mayor, Mr. Alderman White, have elicited some letters showing how many well-wishers of the art agree with us as to the desirability of establishing a series of popular musical entertainments in the metropolis at the expense of the municipality. We can hardly perhaps expect that the contemplated reforms in our city affairs will at all touch this matter; for a desire to promote a love of music, however it may stimulate private individuals to acts of benevolence, appears to form no part of any of the schemes of our legislators. Whilst living in hope, therefore, of some action in the matter on the part of the city dignitaries themselves, we are glad to direct attention to the following proposition, forwarded to us by Mr. Welchman, organist of the Catholic Church, Clapham: "Can you not," he says, "do something, by ventilating the subject in your journal, towards securing for the people of London an organ and an organist for the Town Hall—i.e., the Guild Hall? There is, I think I may say, no town of any size in this country without its public hall, and in most there are organs suitable, as to size at least, to the building. Here in London our principal public hall is organless. Cannot the Musical Committee of the Corporation, with their energetic chairman, Mr. Bateman, lead the way?" Certainly this is a suggestion worthy of serious consideration. That a hall in the centre of the metropolis, which our correspondent rightly terms the Town Hall of the great metropolis, should have no organ must appear strange indeed to the musical residents in Birmingham, Leeds, Liverpool, and other populous towns where recitals upon this instrument in the principal building by the appointed organist are of frequent occurrence. We need scarcely wonder that, whilst the beauties of the standard compositions for the pianoforte are becoming gradually revealed to the frequenters of London concerts, the great works for the organ are almost unknown; and seeing that the city has now established a School of Music, it seems impossible that the Corporation should much longer live under the reproach pointed out by our correspondent. Presuming that the organ is still considered the "king of instruments," assuredly the power of the democracy has, up to the present time, sadly marred the glory of the monarch's reign.

SINCE the days when the "Battle of Prague" was a show-piece for young ladies, the music of society

has undergone various changes. Assuredly it passed through stormy times, although the showers and cascades represented upon the key-board of the pianoforte were generally presumed to be composed of pearls or roses; and, save therefore from their intolerable monotony, could inflict no harm upon those who were unfortunately caught in them. Happily, however, we have now arrived at a more accurate knowledge of the true mission of the art; and not only do we listen to pianoforte compositions of a higher class in our drawing-rooms, but, in consequence of the very general study of other instruments, concerted music is constantly performed, even by the members of one family, so that in our home-circle a very varied and enjoyable concert can be given without any undue amount of preparation. But a communication from a correspondent, recently received, proves to us that even such domestic performances as these are assuming larger proportions; and we willingly give publicity to a scheme which certainly deserves to be better known. The letter, headed "A Suggestion," tells us that a number of families have agreed to meet at each other's houses, all the musical members contributing to a private concert, the programme of which is to be drawn up, written out, and a copy sent to each family before the evening. There being a mixture of amateur and professional talent in the Society, the young members of a family will be stimulated to the study and practice of good music, and the concerts already given—the excellent character of which is shown by a specimen programme enclosed to us—must assuredly prove most beneficial to the listeners as well as to the performers. We sincerely echo our correspondent's hope that the example set by himself and his friends may be extensively followed.

IN the January number of THE MUSICAL TIMES we stated that the "Lily of Killarney," being the property of Messrs. Chappell, their consent only would be required to legalise the performance of any part of the opera; but at a recent trial at Clerkenwell County Court, before Judge Eddis, the contrary was proved. It appears that the defendant, Mr. Walter North, publicly performed on a pianoforte the accompaniment to the song "Eily Mavourneen" without the consent, in writing, of the plaintiff, Mr. Harry Wall, who is the registered proprietor of the sole liberty of the performance of the music and words of the said opera, or any portion thereof. With the view of rebutting plaintiff's title, Edward Chappell, of the firm of Chappell and Co., as witness for the defendant, produced a deed, dated 1862, purporting to be an assignment by Sir Julius Benedict to the said firm of the copyright of the opera. His Honour ruled that such deed was inoperative, as it was not signed by Sir Julius Benedict. The plaintiff also produced a deed, dated 1862, whereby Louisa Pyne and William Harrison were assigned the sole liberty of performance of the whole or any part of the said opera. Defendant next put in a document wherein it was expressed that in consideration of £10, paid by Messrs. Chappell to William Harrison and Louisa Pyne, they would not interfere with the performance of portions of the opera at any concerts. This document, however, did not hold good, as it was only signed by W. Harrison, and judgment was therefore given for the plaintiff. We, of course, cannot find fault with this decision, seeing that it is strictly legal; but it is evident that vocal compositions published before the passing of the new Act should now be labelled "dangerous"; and their proprietors must not be astonished, therefore, if they are avoided both by concert-givers and vocalists.

ROYAL ALBERT HALL CHORAL SOCIETY.

THIS Society gave a noteworthy Concert on the 13th ult., and attracted an audience remarkable for numbers, if not for the musical enthusiasm that endures even a long programme to the end. The works presented were full of interest. One—Mr. Barnby's Leeds Psalm, "The Lord is King"—had not been heard in London previously; the other—Dvorák's "Stabat Mater"—had only been given once, and then by the London Musical Society, which can hardly be called a public body. Novelty, therefore, was the order of the evening, and metropolitan connoisseurs set their faces towards the Albert Hall as one man. They were well repaid. The Psalm was so fully noticed in THE MUSICAL TIMES of November last that there is no present need to discuss its manifest and manifold merits. Our business is with the performance, into which the chorus and orchestra naturally threw themselves with ardour and a resolve to do the best possible for their Conductor's reputation. It was no fault of theirs if the effect proved less striking than at Leeds, the conditions of the building being the real cause. As, however, only a few present could recall the impressive Yorkshire *ensemble*, the audience had reason for satisfaction with a rendering which, in many respects, offered a good deal for genuine admiration. The work obtained a warm reception, and several numbers were encored. Musicians were again most powerfully struck by the breadth and nobility of the opening chorus—one of the best things Mr. Barnby has written, and the most productive of hopeful anticipation with regard to the Oratorio which we understand is likely to be produced at one of our great Festivals next year. The Composer-conductor was loudly applauded at the close of the performance, as, in the course of it, were the solo vocalists, Miss Williams, Madame Patey, Mr. Lloyd, and Mr. King.

The execution of Dvorák's "Stabat Mater" was made specially interesting by the distinguished composer's presence in the Conductor's place. Herr Dvorák, who must have contrasted past experience of neglect and obscurity with the welcome accorded him by the thousands of his audience, was received with the warmest demonstrations. The excellence of his work was taken for granted, but scarcely could the most sanguine of those not before acquainted with it have anticipated the impressive effect actually made by a rendering which was, at all points, admirable. We have noticed the "Stabat Mater" already, and have insisted upon its remarkable merits—merits that become more obvious as acquaintance grows more intimate. It is a great work—in some respects standing alone, in all respects indicative of the high genius which is so rare and precious a quality. It will secure a permanent place in the repertory of sacred music in England, and be handed down with other masterpieces as worthy of their companionship. Herr Dvorák conducted with energy and success, though his *tempo rubato* seemed at times to take the chorus and orchestra unprepared. The solos were admirably sung by the artists already named, and to everybody engaged in interpreting the beautiful music the thanks of the audience were fairly due, and frankly given. The performance ended at a late hour, but by those who remained to the close Herr Dvorák was enthusiastically applauded. He had won his way to English favour and started upon a career the full glory of which we shall not venture to measure.

MR. WILLING'S CHOIR.

It has been the misfortune of Mr. Willing that the programmes of his Concerts during the present season have clashed with those of the Sacred Harmonic Society to an extent that could not fail to be damaging to a young Association not possessing the advantage of a familiar and justly venerated title. We are now concerned with the performance of "Elijah," under Mr. Willing's direction, on Tuesday, the 25th ult., at St. James's Hall, which on the whole reflected great credit on the Conductor and his forces. The improvement previously noticeable in the chorus was continued, especially in such matters as the observance of light and shade; and Mr. Willing wielded the *bâton* with care and discretion, the only fault being the slow *tempo* adopted in some of the movements, more especially the choruses "For He the Lord our God," the

first Baal chorus, and "The fire descends from Heaven." Mr. Ludwig sang exceedingly well as *Elijah*, and although his reading of the music differed from that of Mr. Santley in some respects, it had distinctive merits of its own. Miss Annie Marriott also deserves high commendation for her earnest and artistic rendering of the soprano music, and Madame Patey and Mr. Maas acquitted themselves in their customary acceptable manner.

SACRED HARMONIC SOCIETY.

In the presence of perfection the voice of criticism must needs be silent, and in this Society's performance of "Elijah," on the 14th ult., perfection was as nearly realised as possible. Mr. Charles Hallé resumed his position in the Conductor's seat, and was warmly greeted by the orchestra and chorus. Mr. Santley was in excellent voice and has rarely sung the music of the title-role with greater force and impressiveness. Ample justice was also rendered by Miss Anna Williams, Madame Patey, and Mr. Maas to the soprano, contralto, and tenor numbers, and the choruses were interpreted with vigour and faultless precision. Especial mention deserves to be made of the excellent enunciation of the words, for which probably we have to thank Mr. W. H. Cummings, the admirable chorus-master of the Society. On Friday next, the 4th inst., "The Redemption" is to be performed, with Miss Carlotta Elliot, Miss M. Handcock, Mrs. Suter, Mr. Lloyd, Mr. Burgon, and Mr. Santley as the principal vocalists.

THE BACH CHOIR.

The first of the two Concerts to be given during the present season by this highly-esteemed organisation took place on Wednesday last, the 26th ult., the programme consisting chiefly, so far as the Choir was concerned, of unaccompanied music. The interest attaching to the revival of Palestrina's celebrated "Missa Papa Marcelli" induced the Society to revive another work by the father of ecclesiastical music, namely, the Mass "Assumpta est Maria," for soli and six-part chorus. For this effort the composer received a special compliment from Pope Sixtus V. It was written twenty years later than the "Marcelli" Mass, and is undoubtedly freer, more mature, and more varied in style, though, of course, still in the strict contrapuntal method of the 16th century. Mr. W. S. Rockstro, who appears to be familiar with the practices observed in the Sistine Chapel in Rome, has edited the work for the Bach Choir, and has given himself the utmost latitude in the way of introducing marks of expression and variations of *tempo*. How far such embellishments are justifiable must be left for musicians to determine; but, at any rate, the audience should have been informed in the book of words of the editor's additions to the original score, which are frankly acknowledged in the printed copies. Beside the Mass, there were many items in the programme to which attention should be drawn. Taking them in the order of performance, the first was a fine and vigorous motett, "Exultate Deo," for five-part chorus and organ, by the elder Wesley, originally performed at the Birmingham and Worcester Festivals. A motett in six parts, by Johannes Eccard, "The Presentation of Christ in the Temple," proved interesting not only as an example of 16th century German music, but on account of its quaint expressiveness. Mr. Villiers Stanford's hymn "Awake, my heart," for baritone solo, chorus, and organ, first performed at Cambridge in December, 1882, shows how modern feeling may be united to the traditional style of English Church composition. Mr. Rockstro may be complimented on his clever reproduction of the strict contrapuntal style in his madrigal "O, too cruel fair." Late in the second part came performances of German, Swedish, and Norwegian Volkslieder, which appeared to be thoroughly enjoyed, judging by the applause they received. The choir was in splendid order throughout, and its singing reflected the utmost credit on the Conductor, Mr. Otto Goldschmidt. Of the principal vocalists, Miss M. Davies and Miss Ella Lemmens are entitled to worthy mention, and the violin duets by Bach and Spohr, executed by Miss Emily Shinner and Mr. Carrodus, must not pass without a word of recognition.

MR. HENRY LESLIE'S CHOIR.

FAR more than average interest attached to the first Concert this season of this old established Choir, which took place on Thursday last, the 27th ult. Louis Spohr does not now receive the blind adulation which followed him during a certain portion of his lifetime, but he still occupies a distinguished place in the ranks of composers, and the production of his Vocal Mass must be regarded as an event of importance. It is probably a matter of coincidence, rather than of design, that the performance was fixed to take place within a few days of the centenary of the birth of Spohr, which will occur on April 5, 1884. The Mass dates from the composer's best period, and was written for his own choir at Cassel, where it was given on St. Cecilia's Day, 1827, and then laid aside for more than half a century. The reason for this neglect was the alleged difficulty of the work, which Spohr himself admitted, and there was danger of its being lost to the world for ever. However, a complete set of parts was found, and now that Messrs. Novello, Ewer and Co. have republished it in their octavo series, it is within the reach of all choral societies. The plan of the work is certainly unique, but so far from its being exceptionally difficult it appears almost simple by the side of many modern works, not to mention the great Masses of Bach and Beethoven. There are five solo parts and a large and a small chorus, each consisting also of five parts. By this arrangement much variety of effect is gained, and the monotony, which otherwise might arise from the absence of accompaniments, dexterously avoided. It should be stated that a pianoforte part is given in the score, but for purposes of rehearsal only. With respect to the merit of the music, it must be remembered that Spohr was undoubtedly a mannerist, and he uses certain melodic phrases and harmonic progressions with a frequency that may in time become cloying, although few can resist the charm of his style. If no new phase of his genius is observable in the Vocal Mass all the best qualities of his music are to be found in abundance. He was a fluent, if not a great, contrapuntist, and some clear and effective examples of fugal writing are contained in the "Kyrie," "Gloria," "Credo," and "Sanctus." The fugue, "In gloria Dei Patris," is especially vigorous and telling. In a melodic sense, the opening of the "Sanctus" and the whole of the "Benedictus" are full of beauty, the latter being a veritable gem.

It should be noted that the composer's treatment of the two choirs does not include counterpoint in more than five parts. Sometimes the two choirs sing in unison, but more frequently antiphonally. Occasionally, a phrase sung by the large choir is repeated by the smaller body, and again by the solo voices to give a *diminuendo* effect; or the process is reversed with a contrary result. Musicians cannot fail to be delighted with the beauty of the music as well as with the skill displayed in its construction. For the performance on the 27th a number of students of the Royal Academy of Music were engaged to form the smaller choir, and Miss Winifred Payne, Mrs. Irene, Miss Janet Russell, Mr. Henry Guy, and Mr. Lucas Williams were the principal vocalists. Unless appearances were deceptive the Leslie Choir has somewhat diminished in numbers since last season, but its excellence has not sensibly deteriorated. Mr. Randegger had evidently bestowed much pains on the preparation of the Mass, and it went with commendable smoothness, the attack being good, the *nuances* carefully observed, and the pitch on the whole well sustained, a drop of a semitone only occurring in two numbers. The pianoforte was used at times to sustain the bass, but we think this was unnecessary, and the effect was certainly not good. The work was received with loud applause, an encore being demanded for the capital Fugue "In Gloria Dei Patris"—though happily not complied with; while at the close the Conductor was recalled with enthusiasm. The miscellaneous programme included a new part-song, "Poor or Rich," by Mr. Francesco Berger; Leo's Kyrie (in F); and Madrigals by Waelrent and Marenzio. The pianoforte solos of Miss Maggie Okey were deservedly received with much favour, but opinions seemed to be divided as to the merits of the rendering of the *scena* from "Fidelio" by Madame Waldmann Leideritz.

CRYSTAL PALACE.

OF the four Concerts with which we are concerned in the present notice, the last one, given on the 22nd ult., was by far the most important. The star of Herr Dvorák, which had been in the ascendant during the greater part of the month, ruled the hour, and that gifted composer added one more to his previous triumphs at the Albert Hall and the Philharmonic Concerts. The two orchestral works he conducted, although short, were thoroughly representative of his style. This may especially be said of the Scherzo Capriccioso, one of the most healthy and mirthful compositions of which our pessimistic age can boast. The pale cast of modern thought has evidently not affected the straightforward themes and striking rhythms of the Scherzo, admirably relieved by the soft melodiousness of the Trio. The instrumentation throughout is full of the most delicate effects, and in his most buoyant mood Herr Dvorák never forgets his counterpoint. The sense of form is, indeed, quite as remarkable in his work as the "national element," of which so much has been heard. The Notturmo for strings (Op. 40), performed at the same Concert, is in complete contrast with the robust merriment of the capricious Scherzo. Here everything is subdued and tender. A single melody pervades the whole design, and is treated with contrapuntal mastery, the poetic interest being by no means neglected over the requirements of scholarly device. Herr Dvorák, after having conducted his orchestral work, once more appeared on the platform, to accompany Mr. Winch, the excellent American tenor, in two of the "Gipsy Songs" published as Opus 55. Both are full of character, and show, in a modified form, the peculiarities of Slavonic music, familiarised by Rubinstein. At the same time, it may be doubted whether any composer besides Dvorák could have invested the lines beginning "Als die alte Mutter" with the tender charm which so captivated the public that a repetition of the song became inevitable. It is but just to add that Mr. Winch's rendering of the songs had the advantage of beauty of voice, combined with an intelligence of reading too seldom found amongst modern vocalists. The same artist showed good taste in the selection of his first piece, the Barcarole from Gounod's "Polyeucte." In the opera it is sung by an irrelevant young Roman of the name of Sextus, and has no perceptible reference to the action. By severing it from its dramatic surroundings Mr. Winch placed the charming ditty in its proper sphere. At the same Concert, it is necessary to mention the admirable performance by Mdlle. Janotha of Schumann's Pianoforte Concerto, and the equally creditable rendering by the orchestra of Mozart's Symphony in D, which, like most of the pieces in the programme, was composed at Prague.

At the first Concert of the month (1st ult.) Hermann Goetz's beautiful Symphony in F was played, and Mdlle. Marie Krebs contributed Mendelssohn's pianoforte Concerto in G minor. A week afterwards Miss Emily Shinner, a young English violinist, successively a pupil of the Royal Academy and of Herr Joachim, at the Berlin Hochschule, made a successful *début* in Spohr's E minor Concerto, which she played in exemplary style. More individual expression was shown in two of Brahms's Hungarian Dances. The Concert opened with Sir George Macfarren's Overture "King David" and concluded with three out of a set of four "Scènes poétiques" for orchestra, by Benjamin Godard, the rising French composer. As regards invention, the pieces are not very remarkable, but the scoring is extremely clever, and in the last scene, entitled "Our village," a dance of peasants is graphically rendered. Mr. Lloyd was the vocalist of the Concert. The Concerto in A major, by Mozart, revived by Herr Joachim at the third Concert of the month, has a history attached to it. It is the fifth of Mozart's works of that class and was, like its four predecessors, written at Salzburg for immediate use. At Salzburg also the manuscript was discovered by the great violinist, who introduced the work at the Crystal Palace with signal success. Compared with the modern Concerto, as developed by Beethoven, Mendelssohn, and Schumann, Mozart's juvenile effort appears primitive indeed. But in the beautiful long-drawn melody of the Adagio the genius of the young master is distinctly apparent. The Symphony was Schumann's in C, of which an admirable

performance was given. Herr Joachim played for a second piece his own Variations for Violin and Orchestra, and Mendelssohn's "Midsummer night's dream" Overture and two movements from Ralf's "Italian Suite" completed a programme which, if not very striking, was by no means without interest.

PHILHARMONIC SOCIETY.

By a fortunate circumstance the "sudden indisposition" of Signor Pirani—who had been for some days advertised to perform Schumann's Concerto in A minor at the second Concert, on the 6th ult.—was not too sudden to prevent the Directors from supplying his place; and Mdlle. Krebs, by her excellent rendering of Beethoven's Concerto in G, amply consoled the audience for the non-appearance of the Italian artist, who, in spite of the eminent pianists now in England, had been selected to appear on the occasion. Mr. W. H. Cummings, in his apologetical speech, however, had not only to inform the public of this change, but to account for the insertion in the analytical programme of Beethoven's Concerto in C minor, instead of that really played, and also to announce that, in consequence of a severe cold, Mr. Winch, the American tenor, would be unable to sing. In spite of these difficulties, the Concert was in every respect a good one, for it commenced with Sterndale Bennett's fanciful Overture "Paradise and the Peri," and the first part concluded with Brahms's Symphony in D, which, under the sympathetic baton of Mr. Villiers Stanford, produced a marked effect upon the audience. The performance of Spohr's "Dramatic Concerto," by Madame Norman-Néruda, was one of the most finished interpretations of a great work we can call to mind, and the double recall of the player was a proof how thoroughly this feeling was shared by the rest of the listeners. The singing, by Miss Griswold, of an air from Ambroise Thomas's "Hamlet" and a *Lied*, by Schubert, was a good example of French vocalisation, and she was warmly and deservedly applauded. The Concert—which was most ably conducted by Mr. Villiers Stanford—concluded with Mozart's Overture to "Zauberflöte." A special interest was given to the third Concert, on the 20th ult., by the appearance of the Bohemian composer, Herr Anton Dvorák, who had been invited by the Society not only to produce and direct a new work, but to conduct some which had already been heard in this country. It is now somewhat late to enlarge upon the salient characteristics of an artist whose genius was at once so universally recognised in England that his compositions, following in rapid succession, only made us long for the catalogue to be extended. To call him an imitator of any composer, either of the past or present, is simply absurd: for in everything that he touches there is an individuality that must make itself felt even by the most impassive listener. His melodies are not only in themselves beautiful, but thoroughly sympathetic with the subject to which they are united; the framework of his compositions, without any slavish adherence to established forms, amply satisfies even those purist martyrs who, according to the adherents of the "advanced school," have no right to occupy a position on the judgment seat; and his instrumentation is so rich and varied in colour, that the attention never for a moment flags. This may indeed appear praise beyond what can be written of many "coming men"; but latent doubts upon the truth of any of our assertions must at once have been set at rest by his new Overture "Husitská," the one actual novelty brought forward at this Concert. Being in the highest sense a descriptive piece, it appeared strange that it should have been termed an "Overture," not only because the word ought to signify something suggestive of what is to follow, but because to a certain extent it might cramp the composer in his desire to boldly work out a definite plan. No symptom of such feeling was however apparent either in the construction or treatment of Herr Dvorák's work; for, having selected one of the great epochs in the history of his country—the wars of the Hussites—for his theme, he has presented us with a glowing picture, which assuredly must not only take the highest rank amongst his own creations, but occupy a proud position in the repertory of standard

orchestral pieces. One of the Hussite hymns, the subject of which is taken in the opening Lento, is worked in a masterly manner throughout, and, indeed, assumes the importance of a *Leitmotiv*, the vigorous theme which commences the Allegro con brio being woven in with extraordinary skill and power; and the climax, in the bright key of C major, bringing to a conclusion a work which has materially raised the already popular composer in the estimation of all competent judges. Of his Symphony in D, and second Slavonic Rhapsody, which were also given, we need only say that increased acquaintance revealed to us new beauties—the Scherzo in the Symphony, indeed, exciting the audience to positive enthusiasm—and no praise can be too great for the manner in which the whole of these works were rendered. It was certainly a proud evening for a composer who has so nobly battled with the difficulties which beset him in early life; and the ovation he received on the occasion will we trust be not only gratifying to the recipient, but tend to show the Philharmonic Directors that they are now pursuing the course which will assuredly accord with the wishes of all true friends of the Society. Mdlle. Janotha's fine performance of Mendelssohn's Concerto in G minor, and Beethoven's "Leonora" Overture, under the conductorship of Mr. Mount, were welcome features in the programme of the evening; and Mr. Winch—who, in consequence of Mr. Maas's indisposition, supplied his place at literally an hour's notice—sang "Through the forest" from "Der Freischütz" (in which his voice was almost overpowered by the band), and two exquisite gipsy songs by Herr Dvorák, delicately accompanied on the pianoforte by Mr. Oscar Beringer, the second of which was so charmingly rendered as to elicit an enthusiastic encore which, even at so late a period of the evening, could not be resisted.

MONDAY AND SATURDAY POPULAR CONCERTS.

ALTHOUGH these entertainments have been unprecedentedly attractive to the public during the past month we can confine our record within brief limits, as scarcely any novelties have been presented, the interest having centred in the performers rather than in the works performed. Herr Joachim made his re-appearance on Monday, February 25, and was received as usual with prolonged applause by a large concourse of amateurs. The programme was headed by Brahms's Septet in B flat, which he has helped to render popular, and the Scherzo of which was encored on this occasion. For his solo he played Bach's Prelude and Fugue in G minor. The pianist was Miss Zimmermann, who rendered three of Schumann's minor pieces, and the vocalist was Miss Santley.

On Saturday, the 1st ult., Mozart's Quartet in C, No. 6 of the set dedicated to Haydn, and his Trio in E, No. 6, were the concerted works in the programme. Herr Joachim brought forward Tartini's hackneyed "Il Trillo del Diavolo," which might be accorded a period of repose; and Mdlle. Janotha gave a characteristic though not altogether satisfactory rendering of Beethoven's Sonata Pathétique. The songs of Schubert and Blumenthal, sung by Mr. Edward Lloyd, were much applauded.

A still larger gathering and a greater display of enthusiasm characterised the Concert of the 3rd ult., when Madame Schumann re-appeared after an absence of two years. The English public is proverbially loyal to artists of eminence even when their gifts are on the wane, and there is the more reason why Madame Schumann should meet with such favour as she is now receiving as her wonderful gifts show no sign of decay. The exquisite beauty of her touch, the purity and delicacy of her phrasing, and the intellectual warmth of her style were never more distinctly illustrated than in Beethoven's Sonata in E flat, "Les Adieux," on this occasion. The audience became positively excited, and the scene was more suggestive of the opera house on a benefit night than a classical concert, floral tributes being rained on the great artist when she returned to the platform. Herr Dvorák's Quartet in E flat, Op. 51, which headed the programme, is an over-lengthy though, on the whole, very fine work. The "Dumka" or Elegy and the Romanze are virtually two slow movements, though the

course of the former is interrupted by a theme in waltz time, and the absence of a Scherzo induces a slight feeling of monotony, notwithstanding the unquestionable individuality of the music. Mdlle. Badia, the vocalist of the evening, was more at home in some songs by Gounod than in Mozart's "Dove sono." A great treat was afforded to those who were fortunate enough to obtain admission on the following Saturday, the performance of Beethoven's Sonata in A, Op. 101, by Madame Schumann, being one of the finest within our recollection. The fire and energy infused into the finale, united as they were to undeviating accuracy of execution, had an almost electrical effect. Mendelssohn's Quintet in A, Op. 18; Beethoven's Trio in G, Op. 9, No. 1; and Spohr's Barcarole and Scherzo for violin completed the instrumental programme. Mr. Abercrombie was successful in Handel's "Total Eclipse." On Monday, the 10th, Madame Schumann took part for the first time this season in a concerted work, namely, Beethoven's Trio in E flat, Op. 70, No. 2, which, with the co-operation of Herr Joachim and Signor Piatti, received an ideal interpretation. The great pianist selected as her solos Schumann's Novellette in E, No. 7; the Nachtstück in F, No. 4; and the Canon in B minor, originally written for pedal piano. Being encored in the last-named piece she very properly repeated it, though the audience probably desired something else. The other works were Beethoven's Rasoumowsky Quartet in E minor, No. 2; and Haydn's Quartet in G, Op. 76, No. 1. Miss De Fonblanque sang with much charm of style two of Mr. Cowen's songs and Taubert's "In a distant land."

The programme of Saturday, the 15th, was more than ordinarily varied, the only work of length being Beethoven's Quartet in E flat, Op. 74. Schumann's curious but interesting Fantasiestücke for piano, violin, and violoncello, and Mendelssohn's fragments of a Quartet were the other concerted items. Madame Norman-Néruda resumed the position of leader at this Concert, and played as a solo Handel's familiar Sonata in A. Madame Schumann gave three of Scarlatti's single movement Sonatas, and a fourth by way of encore. Two of Mr. Cowen's new songs, charming and musicianly trifles, were sung by Miss Carlotta Elliot. On the following Monday Madame Schumann brought forward, for the first time at these Concerts, her late husband's first Sonata in F sharp minor, Op. 11. It illustrates the singular prejudice which so long existed against this great master that two of his three pianoforte compositions in classical form should have been ignored for a quarter of a century. The Sonata in G minor has been heard once or twice, but that in F minor, Op. 14, perhaps the finest of the three, has yet to wait for a hearing. Madame Schumann may naturally have a predilection for the work in F sharp minor, as it was dedicated to her when a mere girl. Dating from 1835, when Schumann was a young enthusiast burning with zeal for true art and intense hatred of Philistinism, it reflects his exuberant fancy, and the sticklers for formal correctness may naturally object to the free play which the composer has given to his imagination. Allowing that the first movement and the finale are somewhat diffuse, they are full of beautiful thoughts, and the second and third movements are satisfactory in structure as well as thoroughly charming. Madame Schumann acquitted herself of what was doubtless a labour of love in a manner altogether beyond criticism. Notwithstanding the difficulties of the work there was scarcely a technical flaw from first to last, and the breadth and intellectuality of her playing served to remind the listener that it was indeed a great artist who was at the keyboard. Herr Joachim played the Romance from his Hungarian Concerto, and one of Paganini's Caprices in his own incomparable style, and the programme likewise contained Beethoven's ever-welcome Quartet in C, Op. 59, No. 3, and Haydn's Trio in G. In the last-named work the pianoforte part was taken by Mdlle. Marie Wurm. Mr. Santley was the vocalist.

The Concert of Saturday, the 22nd ult., commenced with Beethoven's splendid Quintet in C (Op. 29) and concluded with Haydn's vivacious Quartet in the same key (Op. 33, No. 3). Madame Schumann gave a superb rendering of Beethoven's Sonata in E flat (Op. 27, No. 2) and wisely declined an encore. She afterwards played with Herr Joachim, Brahms's Sonata for piano and violin

(Op. 78). A great disappointment awaited the audience on the following Monday evening. Madame Schumann had been announced to perform Beethoven's Waldstein Sonata in C, but illness prevented her from appearing, and her place was taken by Miss Zimmermann, who selected Sterndale Bennett's familiar musical sketches, "The Lake, Millstream, and Fountain." The other works in the programme were well chosen for variety and contrast. Schubert's Quintet in C (Op. 163) is a veritable masterpiece, dating from his ripest period, and marked throughout by his distinctive genius. The Spanisches Liederspiel, of Schumann (Op. 74), is interesting as showing how little his subjective nature could lend itself to the illustration of any given theme. The ten numbers are all more or less charming, but the Spanish character is only faintly suggested, while the genuine Schumann idiosyncrasy is always present. The performance was rather unequal. Mdlle. Friedländer, in the soprano part, was excellent, and Madame Fassetty and Mr. Pyatt, as the contralto and bass, were satisfactory; but Herr von Zur-Mühlen, in the tenor part, left much to desire. The Concert ended with Nos. 15, 17, 18, and 20 of Brahms's Hungarian Dances for violin and pianoforte, interpreted by Miss Zimmermann and Herr Joachim.

GUILDHALL SCHOOL OF MUSIC.

On Wednesday, the 12th ult., a Students' Concert was given at the City of London School, Victoria Embankment, before a large audience. The Concert commenced with an organ solo, "Prelude in E flat to St. Ann's fugue" (Bach), by Mr. H. B. Holman, followed by a pianoforte duet, "Allegro Brillante," Op. 92 (Mendelssohn), ably performed by Misses Cheffins and Gregory. The solo vocalists were Miss Wollaston, Miss Nellie Oxenham, Miss Alice Clark, and Mr. Sackville Evans. The Ladies' Choir gave a good rendering of the Cantata "Westward Ho!" the solos being taken by Misses Clara Field, Eleanor Clark, Edith Umpelby, and Sheldon. Miss Adela Duckham, a pupil of Messrs. George Palmer and Lindsay Sloper, played a violin solo and a pianoforte solo in a remarkably clever manner considering that she is only nine years of age. Miss Edith Algar, a pupil of Mr. Lindsay Sloper, showed the excellent training she had received by the manner in which she performed Beethoven's Sonata for pianoforte in F minor. A very successful Concert was brought to a close by a trio for piano, violin, and violoncello by Miss Paget and Messrs. Rowarth and Victor. Mr. Weist Hill (the Principal) conducted, and Mr. J. H. Leipold was the accompanist.

HIGHBURY PHILHARMONIC SOCIETY.

This spirited Society, which is doing so much to improve the taste and enlarge the knowledge of its patrons, gave a performance of Schumann's "Pilgrimage of the Rose," in the Athenæum Hall, on the 17th ult., Dr. Bridge conducting. The work, as our readers know, contains a good deal of beautiful—that is to say, Schumannesque—music, being especially excellent in its lyrical sections. It presents, however, no inconsiderable difficulties to an orchestra largely composed of amateurs, and to find the instrumental performance somewhat weak was far from surprising. For this, however, the choir made amends by singing with great spirit, correctness, and expression. We refer particularly to the ladies, by whom the pretty concerted music for female voices only was rendered with much charm of effect. All things considered, the experiment of essaying a work so difficult as "The Pilgrimage of the Rose" must be pronounced a success. At the next Concert Weber's "Euryanthe" will be produced, and we congratulate the Conductor and Committee upon the enterprise and judgment their choice displays. A miscellaneous selection followed Schumann's Cantata; the orchestra playing the "Fidelio" Overture and two movements from Haydn's "Military" Symphony, achieving, with the last-named, a distinct success. To this part of the Concert the choir contributed a tasteful part-song by Dr. Gladstone. The principal soloists, and the most popular, were Miss Clara Samuel and Mr. Bridson.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE last of the current series of Saturday afternoon Concerts was given by the musical section of the Midland Institute, on the 1st ult. On this occasion Dr. Stanford's Elegiac Symphony, which was heard last year at the Gloucester Festival, was the *pièce de résistance*, but although the work greatly impressed the hearers by its originality and boldness, its performance was by no means irreproachable. Gade's Overture "Im Hochland" went, on the whole, more satisfactorily, but another rehearsal would not have been superfluous. Svendsen's "Romeo and Juliet" Fantasia failed to make any deep impression upon the audience, but the bright waltz-like Slavonian dances, by Dvorák, were much admired. Mr. A. J. Priestley exhibited praiseworthy skill in the Andante and Allegro from Goltermann's Violoncello Concerto in B minor, Op. 51.

On the previous evening, at the fourth annual Concert of the Birmingham Press Club, the instrumental music comprised two movements from a Violin Suite, by Franz Ries; Weber's Polonaise in E, and other pianoforte pieces, by Mr. R. Rickard; the Andante, with variations and finale from the Kreutzer Sonata, played by the same artists; two violoncello solos of Dunkler, by Mr. A. J. Priestley; and the Andante and Finale from Mendelssohn's D minor Trio, capably played by Mr. Trickett, Mr. F. Ward, and Mr. A. J. Priestley.

The last of Messrs. Harrison's Subscription Concerts, which took place on the 3rd ult., made ample amends to music lovers for some of the undeniable shortcomings of its predecessors. The orchestral music was furnished by Mr. Charles Hallé's band, and the soloists comprised Mr. Hallé himself and Madame Norman-Néruda in the instrumental department, and Miss Hilda Wilson and Signor Foli vocalists. Beethoven's Pastoral Symphony, which was played without repeats, has seldom, if ever, been heard here to more advantage than on this occasion, every movement being executed with faultless precision and appropriate feeling. In Mendelssohn's "Athalie" Overture and Wagner's "Kaisermarsch," also, the playing of the band was all that might have been expected from so experienced and ably directed a body of instrumentalists. The Rhapsodie Slav of Anton Dvorák was practically the first of the Bohemian composer's orchestral works which have been introduced here at a public Concert, and its performance was listened to with much interest by the large audience present, but a more important and more typical work of the composer has since been heard here in the shape of his famous "Stabat Mater," which was performed by the Festival Choral Society, on the 27th. The Poème Symphonique of M. Saint-Saëns, illustrating the conquest of Hercules by the Lydian Queen Omphale, awoke great enthusiasm owing to the fanciful grace of the themes and the delicacy of the orchestration to which Mr. Hallé's band did full justice. Madame Néruda's playing of Spohr's Dramatic Concerto in A minor was a magnificent display of virtuosity, which well merited the furore it created. In Beethoven's charming Romance in G, and Paganini's Movement Perpétuel in C, Madame Néruda was no less effective, the break-neck pace at which the final piece was taken causing general excitement among the audience. Mr. Hallé's playing of Chopin's Nocturne in G minor (Op. 37), and Geminiani's Gavotte in C, adapted from a violin Sonata, was distinguished by the ease, finish, and mastery of an accomplished musician. Miss Hilda Wilson produced a very favourable impression in Rossini's "Di tanti palpiti"; and Signor Foli, who was in capital voice, gave the fine air from Verdi's "Nabuco," "D'Egitto le sue lidi," and Handel's "Oh, ruddier than the cherry."

The Royal English Opera Company commenced a very successful fortnight's season at the new Grand Theatre on the 3rd ult., the house being crowded on most nights to overflowing and the receipts considerably exceeding those netted by the Company at the Covent Garden and Standard Theatres, London, for an equal number of performances. The only absolute novelties attempted were Herr Nessler's "Piper of Hamelin" and M. Paladilhe's "Suzanne," but there were several quasi-

novelties, such as Auber's "Fra Diavolo" and Mozart's "Nozze di Figaro," which have not been heard in Birmingham for many years, and which excited interest accordingly. Madame Julia Gaylord, Madame Blanche Cole, Miss Philippine Siedle, and Messrs. J. W. Turner, Packard, George Fox, and James Sauvage were the exponents of the principal characters. The band, under the direction of Mr. Julian Edwards, was a large and fairly effective one, and the chorus, though lacking in the strength and precision which Mr. Carl Rosa's chorus, for instance, is wont to exhibit, was above the average of English operatic ventures.

Mr. Stratton's final Chamber Concert, on the 18th ult., was specially noteworthy for its introduction of a new and important work of more than average merit by a local composer, Dr. Swinnerton Heap. The work in question, a Sonata in D minor for piano and violin, consists of the usual four movements, and follows pretty closely the lines of classic models, but it exhibits at the same time considerable originality of style and treatment, in combination with ideas of marked elegance and even dignity. The second movement, *Andante espressivo* in C major, whilst eminently melodious and rhythmical, is entirely free from commonplace, and the second subject in particular is remarkable for its charm and freshness. The Scherzo, which alternates between the major and minor modes of A, is a sportive *moto continuo* for the violin, with ingenious accompaniment for the pianoforte, and the final *Allegro maestoso*, whilst abounding in contrasts of style and feeling, is well knit and artistically worked out. The composition was capitally played, and enthusiastically applauded by the critical company present. Mozart's string Quintet in G minor, and that of Schumann for piano and strings, Op. 44, were spiritedly rendered, and Dr. Heap acquitted himself with his wonted skill and effect in Schumann's fanciful sequence of "Carnival scenes." Mr. Stratton has published an interesting catalogue of the works performed at his concerts during the five seasons of their duration. The list embraces no less than seventy composers, classic and modern. Beethoven has been laid under contribution seventeen times, and after him the chief contributors have been Schumann, Mendelssohn, and Schubert. Seven works by modern composers were written for or first performed at these concerts.

Miss Agnes Miller's second annual Concert took place on the 20th ult., when she was assisted by Miss Emily Shinner (violin) and Miss Edith Santley (vocalist). The interest of the Concert centred in Miss Miller's playing of Beethoven's pianoforte Sonata in F minor (Op. 57), better known as the "Appassionata," in which Miss Miller displayed remarkable power and breadth of style, especially delighting her hearers by her impassioned playing of the opening *Allegro* and by the tenderness and refinement with which she gave the beautiful *Andante*. Subsequently Miss Miller exhibited much delicacy and fantastic grace in a couple of *Fantasiestücke* by Rudorff, and three *Bagatelles* by Bargiel. Schumann's Sonata in D minor (Op. 121), for pianoforte and violin, furnished scope for some effective playing by the two lady instrumentalists, and Miss Shinner won great applause by her really admirable performance of Bach's *Prelude and Gavotte* in E minor, and Miss Edith Santley's singing of an Irish Lullaby, by Villiers Stanford, Gounod's song, "Ce qu'est le lierre sans l'ormeau," and a fine old song "Vinto e l'amor," from Handel's "Ottone," was distinguished by refinement and expressiveness.

On the 25th, Mr. Sims Reeves's re-appearance, after an absence of nearly two years, filled the Town Hall to overflowing with an enthusiastic audience. The popular English tenor was accompanied by the Misses Robertson, who took their farewell of Birmingham on this occasion), Mr. Santley, Mr. Barrington Foote, Mdlle. Marie Krebs, and other artists. Mr. Reeves sang Beethoven's "Ade-laide," Dibdin's "Tom Bowling," and, with Mr. Santley, in Braham's duet "All's well," in his best style, and was enthusiastically recalled after each effort. The Misses Robertson produced a great impression by their singing of the Venetian boat song of Blumenthal, and Mr. Santley especially delighted the audience by his singing of "Revenge, Timotheus cries," and "Le nom de Marie" (Gounod).

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At a Recital given in the Leeds Philosophical Hall, on February 27, and at a second performance in the Church Institute, Bradford, on the 14th ult., Mr. Alfred Christensen, a young Danish pianist, introduced himself to Yorkshire musicians. Mr. Christensen is a native of Copenhagen, and a member of the Royal Academy of Music, Berlin, and his performances on these two occasions secured him a hearty welcome. Modest in demeanour and possessed of commendable taste, he is apparently endowed with superior intelligence, and commands remarkable dexterity. His interpretation of several exacting solos lacked nothing in the way of artistic qualities. As an exhibition pure and simple of the capabilities of the pianist, each Recital was highly successful. With Mr. Christensen was associated a talented Leeds violinist, Mr. Edgar Haddock, whose solos were interesting, and were rendered with intelligence and skill. It may be added that the pianist comes to this country with excellent testimonials.

The final Chamber Concert of the season took place in the Albert Hall, Leeds, on the 11th ult. This was the crowning point of a most successful though limited season—limited, that is to say, in respect of the number of concerts, for there have only been three such gatherings during the winter. The promoter never had, however, such cause as at the present moment to congratulate himself on the success of the undertaking. The Albert Hall was much too small for the requirements of the second Concert, which took place in February, and had it been twice as big, the demand for seats on this occasion would probably have been within measurable distance of the supply. One cause for the large gathering—undoubtedly the prime one—was the appearance of Herr Joachim, who so seldom makes Leeds a stopping place that no other explanation is needed for this extraordinary display of eagerness for chamber music. More than thirty years have gone by since Herr Joachim's last visit to Leeds, and yet his name has the power which none other among violin virtuosos can command. The Chaconne in D minor of J. S. Bach, followed by a Bourrée from the works of the same master, constituted his solos on this occasion, and afforded amateurs ample opportunity of judging the violinist equally in the capacity of musician as of soloist. The Concert was also unusually interesting on account of the appearance of Mr. Walter Bache, who was heard, we believe, for the first time in Leeds. His performances, at first regarded with curiosity, drew forth admiration of the most genuine order. Along with Mr. Bache, Liszt too, as a composer, may fairly be said to have been on his trial in Leeds, and the result may be summed up in the record of but faint sympathy with the master, and undivided satisfaction with the disciple. Liszt's unexampled genius for compilation, if such his music may be called, and his power of producing rich and beautiful effects, were recognised by everybody; but it was not until the pianist had concluded an exquisite performance of one of Chopin's Polonaises that the storm of applause which had been gathering finally broke. The programme included Beethoven's Quartet in C major (Op. 59) and Schubert's Quintet in A major, in the rendering of which were associated Herr Joachim, Herr Speelman, Mr. Gibson, and Mr. Charles Ould. There was also an admirable performance, on the part of Mr. Walter Bache and Mr. Charles Ould, of the second of Mendelssohn's Sonatas for pianoforte and cello (Op. 58). Miss Damian was the vocalist, and she proved fully equal to the occasion. The Concert was the thirteenth which has been given in Leeds under the management of Mr. J. R. Ford (who has been fortunate in having the assistance of Mr. Townsend). Apparently more than satisfied with the success of the undertaking, the promoter announces a series of six concerts for next season.

Mr. Midgley's second Chamber Concert took place in the Bradford Church Institute on February 29, when an admirable programme was submitted. The artists were Signor Riegarri (first violin), Herr Hunnemann (second violin), Herr Otto Bernhardt (viola), Mr. H. Smith (violin-cello), Mr. Dearlove (contrabass), and Mr. Midgley (pianoforte). One of the selections was Sterndale Bennett's

Sestet for pianoforte and strings (Op. 8), a work of great dignity and refinement, to which excellent justice was done. Beethoven's Quartet, Op. 18, No. 3, in D, and Schumann's Quintet for piano and strings, were also given, the latter being especially well received. For solos Mr. Midgley gave Weber's Sonata in D, Signor Risegari a movement from Spohr's Ninth Violin Concerto, and, in response to an encore, a Cavatina by Raff, and Herr Bernhardt Vieuxtemps's "Elegie."

On the 5th ult. Mr. E. Misdale gave the second of his Chamber and Vocal Concerts, in the Bradford Church Institute. There was novelty in the selections, the clarinet being brought into prominent use. Mozart's clarinet Quintet, the same composer's Trio for piano, clarinet, and viola, in E flat, Op. 14, and Weber's Duo in E flat, Op. 47, served admirably to show the excellent purpose to which the clarinet can be put in conjunction with other instruments. Haydn's String Quartet, No. 78, was also performed. Mr. C. Fawcett took the clarinet parts of the three first-named compositions, and the other instrumentalists were Mr. Rees (first violin), Mr. A. Healey (second violin), Mr. J. Drake (viola), Mr. Cross (violin-cello), and Mr. Misdale (pianoforte). Mr. Drake gave as a viola solo a Romance by Reinecke. Miss Williford was the vocalist.

The nineteenth season of the Bradford Subscription Concerts was brought to a close on the 7th ult., when to the resources of Mr. Hall's band were added the services of Herr Joachim and Madame Patey. The violinist on this occasion played Spohr's Concerto in D minor, the Romance from his own Hungarian Concerto, and the third and fourth books of the Hungarian Dances. In response to an encore Herr Joachim added another of the Dances. Madame Patey sang Beethoven's "In questa tomba," Giordani's "Caro mio ben," and the Spirit Song (Haydn). The orchestral selections were as usual of an important class, and included Dvorák's Rhapsodie Slave. Saint-Saëns's "Poème Symphonique" was most effective; indeed, in the hands of the members of this orchestra it could not have been otherwise. Gade's Symphony in C minor (Op. 5), was the opening piece, and the Coronation March from "Le Prophète" concluded an admirable performance.

The Bradford Festival Choral Society gave its first Concert of the year on the 21st ult. in St. George's Hall. Two familiar works were chosen for performance, namely, Mendelssohn's "Athalia" and Handel's "Acis and Galatea," the former of which was given only last year. The soloists for Handel's work were Miss Tomlinson, Messrs. Blagbro', Mellor, and Thornton Wood; and the principals in the performance of "Athalia" were Miss Norton, Miss Cockcroft, and Mrs. Clark. Mr. Herbert Thompson, baritone, recited the interpolatory readings. The choruses were rendered most satisfactorily, but the band was somewhat weak and scarcely so well balanced as one could have desired. Mr. Burton was the Conductor.

On the 18th ult. a Concert was given by Mdlle. de Nolhae, in the Mechanics' Institute, Wakefield; the pianist having the assistance of Miss Marian McKenzie and Mr. Herbert Thorndike, vocalists. An excellent programme was gone through. Among Mdlle. de Nolhae's solos was the well known "Waldstein" Sonata in C, of Beethoven.

During Lent Bach's Passion Music (St. Matthew) is being sung in weekly portions in York Minster by the ordinary choir and with organ accompaniment, under the direction of Dr. Naylor, the organist. We believe this is the first occasion on which the Passion has been performed in York Minster. The services are much appreciated and largely attended.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the season of Lent is not generally a favourable one for Concerts, a very fair number took place in Bristol last month. They were, however, chiefly of the sober type, when "the rule of evening dress" is not observed. The musical interest of the place has centred a good deal on the Monday Popular Concerts, three of which were given during the past month, on the 3rd, the

17th, and the 31st, the latter being at too late a date for a detailed notice to appear in this letter. The programme on the 3rd was as follows: Overture "Calm Sea and Prosperous Voyage," Mendelssohn; Symphony in C minor, No. 5, Beethoven; Overture "Oberon," Weber; Introduction to the first and third acts "Lohengrin," Wagner; Ballet Music "Coppelia," L. Delibes; Selection "Il Trovatore," Verdi; Songs "Honour and Arms," Handel; "One more," Lord Henry Somerset; "The two Grenadiers," Schumann; "Hybrias, the Cretan," Elliott. The Symphony was the great treat of the evening, and was played with especial vigour and intelligence, leaving little to be desired, the only observable fault being an occasional weakness in the horns, besides the usual want of even balance between wind and strings, which, however, is merely a question of money, and no doubt if the Concerts are well supported, as they richly deserve to be, the number of strings will be increased. The expression in the Andante was most satisfactory, and the last movement was given with an immense amount of "go." The music from "Lohengrin" was given with marvellous effect, manifestly producing a profound impression on the audience, the absolute stillness of the packed hall being very remarkable. Mr. W. Brereton, of London, was the vocalist, and gained warm admiration by his thoroughly musicianly singing, his fine bass voice having evidently been most carefully trained, and his enunciation being particularly clear and good. Mr. George Riseley conducted with his usual ability.

The Concert on the 17th ult. was not quite so well attended as the former one, notwithstanding the great attraction of Mendelssohn's "Scotch" Symphony, which was most admirably given by the band, and listened to with rapt attention by the audience. The least want of perfect tune was now and then perceptible among the strings, and a slight want of compactness was observable in the first movement; but the effect, as a whole, was quite delightful. The first item in the Concert was the Overture to "Euryanthe" (Weber), in which the wind sadly overweighed the strings, much of the work of the latter being almost lost. The second part of the programme opened with Mr. W. Macfarren's Concertstück for piano and orchestra, the composer himself being the pianist. Mr. Macfarren is such an established favourite in Bristol that it is needless to say that a most hearty reception was given to himself and his composition. The last piece of the evening was a selection from Flotow's opera "Martha," several of the well-known airs being arranged as solos for the various instruments. On this occasion Mr. Hirwen Jones was the vocalist.

On the 13th and 15th ult. the celebrated harpist, Mr. John Thomas, gave Recitals at Victoria Rooms, when Mr. Cedric Bucknall, Mus. Bac., Oxon., presided at the organ, and also one on the 14th ult. at Colston Hall, with Mr. Riseley at the organ. Mr. Riseley gave Organ Recitals on the 1st, 6th, 15th, and 22nd ult.

On the 25th ult. Miss Agnes Zimmermann gave a Pianoforte Recital at Victoria Rooms. Miss Zimmermann is always so popular here that we were surprised to see the room only half full, but if not a very large audience it was a very appreciative one, and Miss Zimmermann received the most hearty applause after each effort. The programme was remarkably well chosen. Miss Zimmermann's beautiful touch and musicianly style is too well known to need comment. Miss de Fonblanque was to have been the vocalist, but, owing to indisposition, was unable to appear. Her place was supplied by Mr. Edward Birch, of London.

The principal Concerts at Exeter lately have been—February 26, the Exeter Branch of the Western Counties Musical Association gave a Concert, when Cowen's "Rose Maiden" was performed, with a miscellaneous selection. The vocal music was highly effective. The orchestral Society gave Beethoven's Overture, "Men of Prometheus," very fairly indeed, considering the recent formation of the Society. On the 8th ult. there was a Concert by the Exeter People's Concert Society, and on the 1st and 22nd ult. Organ Recitals were given at Victoria Hall by Mr. D. J. Wood.

Miss Aylward's first Chamber Concert of the season was given at Salisbury, on the 13th ult., when there was a large

audience. The executants were Miss Aylward, Messrs. Burnett, W. H. Hill, E. H. Moberly, and Whitehouse; and the programme included Beethoven's string Trio in C minor, No. 3; Schumann's Quintet in E flat, for piano and strings; Mendelssohn's Sonata in B flat, for piano and cello; and Beethoven's Romance in F, for violin solo. Miss Alexandra Ehrenberg was the vocalist, and was very successful in all her songs. Mr. Augustus Aylward was the accompanist, and the Concert seemed to give great satisfaction, the applause, especially to Miss Aylward, being very hearty.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 3rd ult. a Concert was given by Madame and Miss C. Armstrong, two vocalists of some local distinction. Mr. Santley was the chief attraction, his selections including Hatton's "To Anthea," and "Old Simon, the Cellarer," as well as the more classic "Revenge, Timotheus cries," from "Alexander's Feast." The Concert was not, however, merely of a ballad character, several instrumentalists of local celebrity also taking part in it, namely, Mr. Francis Orosz (piano), Miss Agnes D. Hamilton (violin), and Mr. C. D. Hamilton (violincello). Miss Hamilton contributed a Mazurka by Wieniawski, and Sarabande by Leclair; and Mr. Hamilton played a Fantaisie by Servais, "Souvenir de Spa"; both artists acquitting themselves with skill and grace. A pianoforte Transcription, by Liszt, of the Overture to "Tannhäuser" was the contribution of Mr. Orosz. Mr. Bridgman acted as piano accompanist.

The Portobello Choral Society gave a Concert in the Town Hall of that town, on the 7th ult. Gounod's "Messe Solennelle" formed the principal part of the programme. Under the conductorship of Mr. T. Craig, this beautiful composition of the distinguished Frenchman was very creditably rendered on the part both of the chorus and the soloists, Messrs. Smart, Craig, and Clark, and Miss Simpson. There was also an orchestra, under the skilful leadership of Mr. Waddell, who with three other members of the band, added much to the pleasure of the evening by playing, in excellent style, one of Haydn's Quartets. Sullivan's Cantata "On Shore and Sea," was also performed, the solo parts being taken by Mr. Borthwick and Miss Gibson.

The seventeenth annual Concert of the University Musical Society, on the 14th ult., was, as usual, one of the most deservedly popular and successful of the season. Those who remember the early years of the Students' Association—the first of its kind in Scotland, but the good example of which has been followed by our other three universities—can realise the efforts which have been made, and can appreciate the steady progress which, despite almost every drawback, has been achieved since Sir Herbert Oakeley, President and Conductor, determined to make Scottish students sing in parts, thus introducing a novel element in their College life, and one which may in after years prove a source of lasting solace and delight, as well as being of invaluable and peculiar service to such of them as may become connected with the Church. I believe it is a fact that at the commencement of the winter session, in November, only a small nucleus of the previous year's members exists, and that the majority each year consists of raw recruits, who do not know, and have never sung a note—at least of choral harmony. What the labour and perseverance must be in moulding such material into shape, only those, I should think, who have to do with training tyros can realise. The result, as evidenced at the last Concert, was alike a matter of surprise and of congratulation, and I give both efforts and results all the more prominence on account of the curiously ungenerous attitude of some of the local press in withholding in this case "credit where credit is due," an attitude which is becoming so marked as to be generally commented on.

I understand that the chorus of students, some 200 strong, of the "University Musical Society," although instructed by the professor of music, do not form, as in the case of other students professionally taught, part of his regular "class," so that his work for them is entirely

unremunerated. They may join the Society on payment to its treasurer of trifling fees, which annually accumulate as a reserve fund, the annual Concert generally paying its own expenses. The first notes of the Conductor's spirited "Alma Mater," which is also sung this session at Aberdeen and at St. Andrew's Universities, evidenced a fine body of tone, and highly satisfactory progress. In this piece, in Mendelssohn's Fest Gesang, No. 2, and, as an entire contrast, in Verdi's fine chorus "Va pensiero," the broad unison effects showed off the male chorus to the best advantage, but in the more delicate part-songs, such as "The Knight's Farewell," "Loreley," "Carinthian Courtship," and a charming "Old Dutch Song" (encored), there was an attention to light and shade which, in the circumstances mentioned, is remarkable. A violinist, a tenor, and two baritone vocalists varied the selection by performing four solos, including Oakeley's songs "Happy hours" and "Flow down, cold rivulet," the latter as an encore, and Sterndale Bennett's "Maiden mine." A feature of the Concert was the orchestral accompaniments, of which eight were written by the Conductor, and the four overtures—"Prometheus," "Nozze di Figaro," "Ruy Blas," and "Guillaume Tell"—were so effectively given by the band of professionals and amateurs as to elicit general and hearty applause, which in the case of Mendelssohn's fiery Prelude amounted to an encore. It may be mentioned, by the way, that the Concert of St. Andrew's University Musical Society, of which the Edinburgh professor is also president and Conductor, is announced for the 1st inst.

I must be brief with the remaining musical events of the month. A Concert of chamber-music was given in Queen Street Hall on the afternoon of the 15th ult., the instrumental performers being Messrs. Risegari and Spielman, violins; Herr Bernhardt, viola; and M. Vieuxtemps, violincello; Madame De Greiner, vocalist; and Mr. F. Gibson, accompanist. The concerted music was admirably interpreted.

The members of the Edinburgh Philosophical Institution every year lighten and vary their presumably severer studies with a Concert. This has always been of the same character, and nearly always the same artists have appeared from year to year, namely, Herr Joachim and Signor Piatti, with Mdlle. Marie Krebs as solo pianist. The music hall was, on the present occasion, the 19th ult., densely crowded as hitherto, and though on the whole a somewhat light programme was submitted, the whole entertainment seemed to afford much pleasure to the audience. Mendelssohn's Trio in D minor was splendidly given by the above-named artists, and Miss Ambler made a good impression, especially in Cowen's song "The old love and the new."

The second Recital by the Senior and Junior Musical Associations of Brighton Street "Evangelical Union" Church took place in the Church, on the 14th ult., Mr. A. Greenslade conducting.

Recitals of Organ Music were given by Sir Herbert Oakeley, in the Class-room, on the 7th and 20th ult. At the former Concert a Funeral March by the Reid professor, in memory of Dr. John Hullah, was played by one of the students. There was a large attendance of students and others on both occasions.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

WHILE the Choral Union Concerts are "running" any other musical entertainment has scarcely a chance of securing the attention of our citizens, and consequently the field is left nearly entirely free to them; but the instant these Concerts cease all the lesser caterers, public or semi-private, begin to occupy the vacant ground, and with more or less success, the appetite, however, generally being cloyed rather than whetted with the great feast that has just been concluded.

A quarter of a century ago the Glasgow Abstinents' Union started a winter series of Saturday Evening Concerts in the City Hall, at prices of admission ranging, as a rule, from threepence to eighteenpence. The season runs from the end of September to the end of April, and the Concerts have been given every year since, without a break. They

have been chiefly of the ballad kind, but the artists are often of the best class, Mr. Sims Reeves, the late Mdle. Titiens, Madame Trebelli, Signor Foli, and many other distinguished vocalists, as well as eminent instrumentalists, having appeared to crowded audiences of the humbler portion of the community, to whom, as should be explained, the Concerts chiefly appeal. The taste has not risen with these audiences quite as high as might have been expected, but yet the refining and educative influence of the Concerts has been very marked; "Comic nights," for instance, once the events of the season, have now almost entirely disappeared. Among the most valued occasions during the season are those on which the Glasgow Select Choir appear, their refined part-singing—not alone of Scotch music—attracting always a very large audience. An attempt on the part of the Abstinents' Union to duplicate the Concerts in St. Andrew's Hall before and after the Choral Union season has not met, as yet, with much success, but their firm establishment is only, I believe, a matter of time.

Since my last letter, several musical associations connected with churches have been giving their annual Concerts. On February 26, a Concert took place by the choir of Greenhead United Presbyterian Church, at which Farmer's Mass in B flat, a favourite work with church societies here, was fairly well rendered chorally. The solos were competently interpreted by Misses Pollock and Ferguson and Messrs. Howell and Riddell. Mr. A. D. Inglis conducted, and Messrs. Halstead and Black accompanied on the piano and Liszt organ respectively.

The St. Columba Musical Association, connected with St. Columba Parish Church, Anglo-Celtic, of which the father of the late Rev. Dr. Norman Macleod, the well known editor of "Good Words," was for many years minister, submitted a rather remarkable, and from a local point of view an interesting enough, programme on February 27, in the Christian Institute. The choral pieces sung were entirely the compositions or arrangements of resident musicians. Mr. William Carter, junr., who has charge of the English service in the church, was the conductor, and the Concert passed off with considerable success. The choir of Laurieston Parish Church sang a miscellaneous selection of music, on the 28th of the same month; Mr. William Davidson, organist of the church, conducting, and Mr. J. Pattinson, Mus. Bac., accompanying. On the same evening the Musical Association of John Street United Presbyterian Church, under Mr. George Taggart, rendered Mendelssohn's "Come, let us sing" and Romberg's "Harmony of the Spheres," with excellent effect in both instances. Messrs. L. and G. Hall accompanied.

At Kilmaccolm, some miles west from Glasgow, but resided in largely by city people, a Concert was given by the Parish Kirk Association, the selections being exclusively sacred and of a not too ambitious class, though including such choice anthems as Gounod's "Send out thy light," Goss's "O taste and see," and Stainer's "What are these?" The Concert was under the direction of Mr. A. Oatley.

An Organ having been recently put into Berkeley Street United Presbyterian Church—the organ is firmly taking hold in Scotland, in town and country alike—Mr. Thomas Berry, Organist of Trinity Congregational Church, gave a Recital of music, on the 3rd ult., calculated to display the powers of the instrument; and the choir sang some anthems.

In Woodside Parish Church, divine worship in which is conducted somewhat after the manner of cathedral service, the choir consisting exclusively of boys and men, a Service of sacred music was given on the 4th ult. The novel composition of the choir—*novel* to us in Presbyterian Scotland—attracted a considerable assemblage, and the singing generally was fairly good. The selection of music was not, however, entirely of the choicest.

A generally acceptable performance of "The Messiah" took place in St. Andrew's Hall, on the 7th ult., the chorists being the Glasgow Tonic-Solfa Choral Society, nearly 400 strong, and under the energetic guidance of Mr. W. M. Miller. Miss Clara Samuelli, Madame Isabel Fassett, Mr. Hirwen Jones, and Signor Foli were the soloists. Dr. A. L. Peace was at the organ, and there was a small

orchestra, led by Mr. T. Smyth. There was a very numerous audience.

The "Members of the Ladies' Choir, in connection with the Sunday afternoon Children's Services," in Hillhead Parish Church, gave a Concert, on the 17th ult., the selections being chiefly for ladies' voices. The singing was marked by refinement and taste.

A "Service of Sacred Music," was given by the Choir of St. John's Wesleyan Church, on the 19th ult., in aid of the Organ Fund. A Te Deum, by Dykes; anthems by Stainer, Barnby, Macfarren, and Elvey, were sung. Mr. Jonathan Howell conducted, and Mr. George Hopper, Organist of the Church, presided at the organ.

The annual Concert by the Choir of Trinity Congregational Church, took place on the 28th ult. Gaul's Cantata "The Holy City" occupied the principal part of the programme. The choir has for twenty-five years been trained and conducted by Mr. James W. Greig in an honorary capacity, with the aid, in former years, of Dr. A. L. Peace, and now of Mr. Thomas Berry, at the organ. The singing of the choir has as a rule been refined, and the selections high-class, setting an early example in these respects to other churches in Glasgow.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, March 8.

THE criticisms on "Princess Ida," by the American press are somewhat unfavourable, and are certainly rather remarkable for uniformity. Meantime the work is going on at the Fifth Avenue Theatre to at least fair, and I believe improving business, and the indications are such as to warrant that astute manager, Mr. John Stetson, in preparing for taking it "on the road" by two or three companies at once.

I have already informed you of Miss Helen Hopekirk's success with the critics and the public. Of the final recital a rigorous and exacting judge wrote a highly laudatory notice, which must give much pleasure to the home friends of this admirable Scottish artist.

The second of this season's private Concerts of our foremost male singing society, the German Liederkrantz, offered the following programme:—1. Overture, Scherzo u. Finale (Op. 52), Schumann; 2. "Nenie," Op. 10 (new), Goetz; 3. Concerto Romantique for Violin (M. Musini), Benj. Godard; 4. (a) "So Weit," Engelsberg, (b) "Weisst du Noch," chorus with bass solo (male chorus), Debois; 5. "Die Loreley," (Miss Emma Juch) Liszt; 6. Aufforderung Zum Tanz, Weber-Berlioz; 7. Final chorus from third act, "Die Meistersinger, R. Wagner. The Liederkrantz has both male chorus and mixed chorus, of admirable quality. The Concerts, which occur regularly each winter, are given in the excellent music-hall of the new club-house in Fifty-eighth Street. The orchestra is that of Mr. Theodore Thomas, who is the Liederkrantz conductor.

The following was the programme of the fourth Concert of the Philharmonic Society on February 16:—Symphony, C minor (Scandinavian), F. H. Cowen; Variations Theme, Haydn—Chorale (St. Antoni), Brahms; Scherzo, "Queen Mab" (Romeo and Juliet), Berlioz; Symphony, C minor, No. 5, Op. 67 (Beethoven).

The second Concert of the New York Chorus Society, on February 20, included the "Deutsches Requiem," of Brahms, and Mendelssohn's "A Midsummer Night's Dream" music. These Concerts have been taken out of the category of strictly public performances, being open only to the subscribers for the season. The subscriptions providing, once for all, an ample fund, no concession to supposed "popular" taste is necessary in construction of the programmes, and the Concerts are attended by great audiences.

A "People's Concert Society" has been formed which will continue the gracious work of giving these free performances of great and good music to working-men and their families, in hours at which only they are free to attend them. The tickets, up to the seating capacity of the hall, are distributed by the Directors and friends of the enterprise to those persons whom they know to be in need of them, and in the work of the distribution, as I have reason

to know, some really touching instances of surprised wonder and gratitude in prospect of pleasure unwonted, or even unhopèd-for, have been encountered. When it was suggested to Mr. Thomas that a trivial programme might be expected or preferred, he only said that he should show these people the same respect that he would show an audience of the highest fashion, and that to appear wanting in respect for them was not the way to win them. The first of the Concerts took place on Sunday afternoon, February 24. The spacious hall was filled to the farthest corner, and with precisely the wished-for audience. Certainly no such audience was ever assembled in America to listen to such music. The familiar faces were all absent; in their place a throng of plain, honest people, evidently all such as were reached after by the plan of the enterprise—plain, simple, wage-earning folk, not disguised by the Sunday clothes which they had put on to honour the time and place—many of the elders, but most of young and middle-aged, nearly one-half women, and a few children; and for intelligence of look and sobriety, or even propriety and essential dignity of demeanour, I should like to match them against any audience of the land. The attention to the music was most profound, and I am sure it will be with real pleasure that you learn that the Fifth Symphony, out of all the programme, awakened the loudest and longest applause.

The sale of tickets for the coming Wagner performances is so large that it seems probable the audiences will be limited only by the size of the great theatre which is to contain them. The programmes for the early Concerts are just published. They will be given at the Metropolitan Opera House. The subscriptions are already for half the house, though until now nothing has been known concerning the programmes. The first concerts will be three in number: the orchestra will comprise 150 instruments, the New York Chorus Society will sing the choral portions, and Miss Emma Juch, Miss Emily Winant, Mr. Theodore Toedt, and Mr. Franz Remmert have been engaged to assist the three eminent Wagner interpreters from the Imperial Opera at Vienna, Frau Materna and Herren Winkelmann and Scaria. On Tuesday evening, April 22, the programme will consist of extracts from "Tannhäuser," "Die Walküre," and "Siegfried." From the first opera the overture and first scene, the first three scenes of Act II. and the march and chorus will be given. The "Walküre" selections are the Ride of the Valkyries and Wotan's farewell to Brünhilde, to be sung by Herr Scaria. The last number will be the finale of Act III. of "Siegfried," with Materna as Brünhilde and Herr Winkelmann as Siegfried.

On April 24, the concert will open with the Centennial March, to be followed by the love duo and finale of Act II. from "Tristan und Isolde." Several numbers will be given from "Die Meistersinger," namely, Hans Sachs' monologue, the quintet, the choruses of tailors, cobblers, bakers, the dances of apprentices, procession of the mastersingers, and choral, Walter's prize song and finale.

At the matinée on April 26, the programme will be as follows:—I. "The Flying Dutchman": (a) Overture; (b) Introduction, ballad and spinning chorus, Act II. II. "Die Meistersinger": (a) Vorspiel, Act I.; (b) Pögnier's address. III. "Die Gotterdammerung": All of Act III.

The first appearance, however, of the Vienna artists will be in Boston, where six performances will be given in the great hall of the Massachusetts Mechanics' Charitable Association, which will be remodelled for the occasion by a forward extension of the spacious stage and the construction on the main floor of an amphitheatre of three tiers of boxes. The orchestra, under Mr. Thomas, will comprise 150 players. A chorus of 600 picked voices is now rehearsing under Mr. J. B. Sharland. The solo artists besides the Viennese are to be the same as in New York. The characteristic choruses in the third act of "Die Meistersinger" will be sung by the New York Liederkrantz, which will visit Boston for the purpose. The following is the complete scheme:—

Monday evening, April 14: "Tannhäuser"—Overture, Bacchanale. Chorus of Sirens; Scenes 1, 2, 3, Act II.; March and Chorus "Walküre," Act II.; Ride of the Valkyries; Wotan's Farewell. "Siegfried"—Finale, Act III.

Tuesday evening, April 15: Eroica Symphony, Beethoven. "Die Meistersinger," Act III.—Prelude; Sachs' Monologue; Quintet; Finale. Choruses by the New York Liederkrantz.

Wednesday afternoon, April 16: Centennial March. "Rheingold"—(a) The Theft of the Gold; (b) Wotan's Anastrophe to Walhalla; (c) Loge's Tidings; (d) Closing Scene. "Walküre," Act III.—Ride of the Valkyries; Wotan's Farewell; Magic-fire Scene.

Wednesday evening, April 16: Huldigungs March. "Tristan und Isolde"—Love Duo and Finale, Act II. "Parsifal"—Prelude, Act I.; Flower Girl, Scene and Finale, Act II.; Finale, Act III. (with Chorus).

Thursday afternoon, April 17: "Flying Dutchman"—Overture; Introduction, Ballad, and Chorus of Act II. "Meistersinger"—Vorspiel, Act I.; Pögnier's Address. "Parsifal"—Flower Scene, Act II.; "Walküre"—Introduction, Siegmund's Love Song, and Finale of Act I.

Thursday evening, April 17: Symphony No. 5, Beethoven. "Gotterdammerung"—Third Act complete.

The fourth Brooklyn Philharmonic Concert, on March 1, was closely like the New York Concert just preceding it. Mr. Cowen's "Scandinavian" Symphony, Brahms's Variations on Haydn's "Choral St. Antoni," the Liszt symphonic poem "Tasso," and Moszkowski's Violin Concerto, Op. 30, played by the young pupil of Herr Schradieck, Mr. John F. Rhodes, of whose unusual talent I had the pleasure of writing a year ago in the brilliant and too brief *Musical Review*.

The fifth Concert of the Symphony Society occurs this evening, with the following programme: the "Freischütz" Overture, selections from Berlioz's "L'Enfance du Christ," and Liszt's "Faust" Symphony. The Berlioz music is announced as for the "first time," but the entire work was given under the same direction (Dr. Damrosch's) last winter.

Mr. Rafael Joseffy's health appears confirmed, and his second Concert was given on February 28. The programme included Beethoven's Concerto No. 4, in G (Op. 58); a "Scherzo Fantastique" of Mr. Joseffy, for pianoforte and orchestra, a Bach Bourée, a Chopin Nocturne, a Schumann Toccata, and the Schubert-Liszt Morgenstaendchen, "Hark, hark, the lark!" The orchestral numbers were the Haydn G major Symphony (B. and H., No. 13), the "Lohengrin" Vorspiel, and Saint-Saëns's Symphonic Poem, "Phaëton."

OBITUARY.

MADAME ANNA BISHOP.—This once famous singer died in New York, on the 20th ult. She was the daughter of a Mr. Riviere, who is vaguely described as "an artist," and was born in London in 1815, or, according to some authorities, a year previous. She became a pupil of the Royal Academy of Music at an early age, and, at one comparatively earlier, entered the marriage state with Mr. (afterwards Sir) Henry Rowley Bishop, the composer. As a very young wife of fifteen or sixteen, Mrs. Bishop began a distinguished career in association with the musical enterprises of her husband at Vauxhall and elsewhere. First limiting her efforts to concert music, she filled a prominent place at oratorio and festival performances, afterwards going on the lyric stage and winning there her most conspicuous laurels. Her triumphs abroad were remarkable. She travelled over the Continent from St. Petersburg to Rome, and everywhere conquered the good opinion of the public. From Europe Madame Bishop (then Lady Bishop) went to the United States, Australia, and South America. Indeed, it is hard to say what place, within the limits of civilisation, this indefatigable artist did not visit. Her last appearance in England was made in 1859, and soon after she took up her residence in America, where, on the death of Sir Henry Bishop, in 1855, she married a Mr. Schulz.

THE Meadowcroft Memorial Prize, offered biennially for a four-part anthem under the auspices of the College of Organists, as well as a prize given by the College itself for an organ postlude, are again offered for competition during the present year, the MSS. to be sent in before the 1st of September, to the Secretary of the College of Organists. We sincerely trust that the well meant efforts of the College and of the Meadowcroft Committee may be attended with greater success on the present than on previous occasions; but to render this possible we venture to point out that mere absolute grammatical correctness is not the only, nor the highest, test to apply to works sent in for competition, as many highly respectable, yet withal still-born, prize compositions amply testify.

Christ became obedient unto death.

SHORT FULL ANTHEM FOR ASCENSIONTIDE.

April 1, 1881.

Philippians ii. 8-11.

London: NOVELLO, EWER AND CO.

J. F. BRIDGE, Mus. Doc.

Adagio sostenuto.

SOPRANO. *p* Christ . . be - came o - be - dient . . un - to death,

ALTO. *p* Christ . . be - came o - be - dient . . un - to death,

TENOR. *p* Christ . . be - came o - be - dient . . un - to death,

BASS. *p* Christ . . be - came o - be - dient . . un - to death,

ORGAN. *p* *Adagio sostenuto.*

- 46.

pp ev - en the death of the cross. *rall.* Where - fore God . .

pp ev - en the death of the cross. *rall.* Where - fore God . .

pp ev - en the death of the cross. *rall.* Where - fore God . .

pp ev - en the death of the cross. *rall.* Where - fore God . .

pp ev - en the death of the cross. *rall.* Where - fore God . .

pp *Allegro con spirito.* 112.

ff al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

ff al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

ff al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

ff al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

ff al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

high - ly ex - alt - ed Him, and given Him a Name which is a -

high - ly ex - alt - ed Him, and given Him a Name a -

high - ly ex - alt - ed Him, and given Him a Name, a Name a -

high - ly ex - alt - ed Him, and given Him a Name a -

- bove ev - 'ry Name, and given Him a Name a - bove ev - 'ry Name,

- bove ev - 'ry Name, and given Him a Name a - bove . . ev - 'ry Name,

- bove ev - 'ry Name, and given Him a Name a - bove . . ev - 'ry Name,

- bove ev - 'ry Name, and given Him a Name a - bove ev - 'ry Name,

marcato.
given Him a Name . . a - bove ev - 'ry Name:

marcato.
given Him a Name . . a - bove ev - 'ry Name:

marcato.
given Him a Name . . a - bove ev - 'ry Name:

marcato.
given Him a Name . . a - bove ev - 'ry Name:

marcato.
given Him a Name . . a - bove ev - 'ry Name:

p Sw. Soft Recl.

That at the Name of Je - sus ev - ry knee should bow,

That at the Name of Je - sus ev - ry knee should bow,

That at the Name of Je - sus ev - ry knee should bow,

That at the Name of Je - sus ev - ry knee should bow,

Coupler in. *pp Gl. Diap. coupled to Ped.*

that at the Name of Je - sus ev - ry knee

that at the Name of Je - sus ev - ry knee

that at the Name of Je - sus ev - ry knee

that at the Name of Je - sus ev - ry knee

Coupler in.

cres.

should bow, . . . of things in heaven,

pp should bow, . . . ev - ry knee should bow,

pp should bow, . . . ev - ry knee should bow, *cres.* and things in

pp should bow, . . . ev - ry knee should bow, . . . *cres.*

pp *cres.* *cres.*

and things un - der the earth, . . ev - 'ry knee should bow ; . . And that
 and things un - der the earth, . . ev - 'ry knee should bow ; . . And that
 earth and un - der the earth, . . ev - 'ry knee should bow ; . . And that
 . . and things un - der the earth, . . ev - 'ry knee should bow ; . . And that
 ev - 'ry tongue should con - fess . . . that Je - sus Christ is Lord, . . ev - 'ry
 ev - 'ry tongue should con - fess that Je - sus Christ is Lord, . . ev - 'ry
 ev - 'ry tongue should con - fess that Je - sus Christ is Lord, . . ev - 'ry
 ev - 'ry tongue . . should con - fess that Je - sus Christ is Lord, . . ev - 'ry
 tongue should con - fess that Je - sus Christ is Lord, to the glo - ry of God the
 tongue should con - fess that Christ is Lord, to the glo - ry of God the
 tongue should con - fess that Christ is Lord, to the glo - ry of God the
 tongue should con - fess that Christ is Lord, to the glo - ry of God the

CHRIST BECAME OBEDIENT UNTO DEATH.

April, 1884.

Fa - ther, ev - ry tongue should con - fess that
Fa - ther, ev - ry tongue should con - fess that Je - sus Christ is Lord, that
Fa - ther, ev - ry tongue should con - fess that Je - sus Christ is Lord, that
Fa - ther, ev - ry tongue should con - fess that

Je - sus Christ is Lord, . . . is . . . Lord, . . . to the glo -
Je - sus Christ is Lord, Christ is Lord, . . . to the glo -
Je - sus Christ is Lord, Christ is Lord, . . . to the glo -
Je - sus Christ is Lord, that Christ is Lord, . . . to the glo -

ry of God . . . the Fa - ther. *Adagio.* A - men.
ry of God . . . the Fa - ther. A - men.
ry of God . . . the Fa - ther. A - men.
ry of God . . . the Fa - ther. *Adagio.* A - men.

(5)

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A CROWDED audience assembled at the Theatre of the Museum and Library, Bristol, on the 18th ult., to hear a lecture by Mr. Walter Macfarren on "The Literature of the Pianoforte." Premising that his discourse would more particularly have reference to what had been written "for the instrument" rather than "on the instrument," he said his argument was that the invention and subsequent perfection of the pianoforte had, by eliciting literature of unequalled extent and beauty, done more than anything else to create and foster that love for music which now happily permeated the civilised world. Mentioning that before the pianoforte was introduced the harpsichord family prevailed generally, he briefly described the salient characteristics of the old instrument, and, speaking of the restrictions it imposed, he said the current music of the period to which he was referring was for the greater part bold and conventional. It was true that John Sebastian Bach wrote for the clavichord, as it was called in his own country, but the genius of that great man converted into gold everything he touched, and his foresight was so great as to induce him to set down combinations impossible of realisation at the time they were written, and which had only been realised since the invention of the pianoforte. The pianoforte dated, they might say, from the dawn of the 18th century, for in 1709 an Italian designed and manufactured four specimens of the instrument, and he was afraid they must have been very rough specimens. The instrument did not take root till the latter half of the 18th century, and it was recorded that in the year 1767 "a new instrument, called the pianoforte, was played upon at the Theatre Royal, Covent Garden." The following year John Christian Bach, "the English Bach," one of the sons of the immortal John Sebastian Bach, performed a solo on the pianoforte in London. In the year 1770 a German harpsichord maker, assisted by John Broadwood and his apprentice, constructed the first grand pianoforte. A period of a little over a century had therefore elapsed since the pianoforte became a fact. In the course of that period, limited in the history of art, the pianoforte had acquired for itself a literature of such extent as to be out of all comparison with any instrument, excepting perhaps the "human voice," over which it had the advantage of not being so liable "to take cold." The violin was exquisitely beautiful in combination, but was comparatively rarely heard by itself. Even the grandest of instruments, the organ, with its vast resources, had, by comparison with the pianoforte, a limited *répertoire* of original music. Having recited, with admirable inflection of voice and exquisite feeling, Leigh Hunt's beautiful poem "The lover of music to his pianoforte," the lecturer proceeded to the leading feature of his evening's exposition, illustrations of some of the contributors to the wealth of pianoforte literature of which he had been speaking. Commencing with Haydn, he referred to his twenty beautiful sonatas, besides the great quantity of detached pieces which he had contributed to the pianoforte repertory. He then delighted the audience by playing, with masterly skill, Haydn's Variations in F minor, and then, coming to Mozart, he selected for illustration the Rondo in A minor, which Mendelssohn spoke of as "one of the greatest Rondos ever produced." As an example of his genius nothing could be happier, and it contained a wealth of melody, variety of expression, elegant phraseology, and, at the same time, masterful design and treatment. Mr. Macfarren illustrated each of these points by the telling manner in which he brought them out in his interpretation. Hastening on to Beethoven, he said that this composer, perhaps more than any other, had contributed to the wealth of the literature of the pianoforte, and even if he had done nothing else than write for us the thirty-two immortal sonatas, his name must have stood high over the heads of other composers. Having for a moment amused his audience with the preposterous stories told about the title of the Moonlight sonata, for which there was no foundation, he thought the title could only have arisen from its wonderfully soft and beautiful opening, and he then played it with such delicacy and tender, loving care for the beautiful theme that his auditors listened with rapt attention and delight, and at the close greeted him with a spontaneous outburst of applause. From Beethoven to Cramer seemed, he said, a great leap, but John Baptist

Cramer rendered great service to the pianoforte by those wonderfully concise and epigrammatic studies, which seemed to comprise in a nutshell beautiful thought and the most apt illustration of some particular form of difficulty. He gave as an illustration the Studies in C, E minor, D, and G, and followed these with Weber's "L'Invitation pour la Valse," Mendelssohn's Fantasia in F sharp minor, Frederick Chopin's Nocturne in F sharp, Op. 15, and Valse in D flat, Op. 64; Schumann's "Arabesque," Op. 18; Sterndale Bennett's "Genevieve" and "Rondo Piacevole," Op. 25, and some choice examples of the lecturer's own compositions, "Second Scherzo," "Rondeau à la Berceuse," and "Impromptu Gavotte."

AFTER a somewhat prolonged interval since the first performance, the second of the current series of Denmark Hill Concerts was given at the Surrey Masonic Hall, Camberwell, on Friday evening, the 14th ult., the occasion being one of especial interest by the annual re-appearance of Herr Joachim. The famous Hungarian artist, who met with his accustomed ovation, played Beethoven's Romance in F and, as an encore, one of the familiar Hungarian dances. On the termination of the latter piece, Herr Joachim was again summoned to the platform. The violoncello was in the hands of Herr Hausmann, who played with eminent success Molique's Andante in D major, and Popper's "Elfenztanz." Mdlle. Marie Krebs contributed, with her well-known artistic skill, a Ballo and Bourrée by Gluck, and Mendelssohn's Moto Perpetuo. The concerted works were Cherubini's Quartet in E flat (MM. Joachim, Ries, Zerbini, and Hausmann), and Schumann's Quartet in E flat, Op. 47 (Mdlle. Marie Krebs, MM. Joachim, Zerbini, and Hausmann), both, it need scarcely be said, being finely executed. Songs by Handel and Cowen were sung by Miss Edith Phillips, and Mr. Zerbini discharged, as usual, the duties of accompanist. A highly finished rendering of Brahms's fine Sextet in E flat headed the programme of the third Concert, given on Tuesday evening, the 25th ult., the executants being MM. Joachim, Ries, Hollander, Zerbini, Pezzé, and Piatti. Miss Marie Wurm occupied the post of pianist, and elicited well deserved marks of approval by her very efficient interpretation of Chopin's Fantasia in F minor. The leading violinist, who played no solo, was heard in successful association with Miss Wurm in Beethoven's Sonata in G major, Op. 96, and the Concert was brought to a conclusion with Mozart's charming Quintet in E flat, played by MM. Joachim, Ries, Hollander, Zerbini, and Piatti. Miss Little contributed lieder by Schumann, Brahms, Schubert, and Hiller.

THE Upton Choral Society gave its fourth Evening Concert at the Stratford Town Hall, on Thursday, February 28, before a large audience. The programme was an attractive one, and the performance reflected much credit upon the members and their Conductor, Mr. J. Proudman. The first part of the programme consisted of Mendelssohn's "Hymn of Praise," which was excellently rendered. The solo vocalists were Miss Ambler, Miss Jones, and Mr. Harper Kearton. The second part of the programme consisted of songs, part-songs, and a clarinet solo by Mr. H. Lazarus. Miss Ambler gave effectively "A bird sat on an alder bough," the charm of which song was much enhanced by the playing of Mr. Lazarus in the clarinet obligato. Mr. Kearton met with much applause for his rendering of "Good night, beloved," and an encore was demanded. The accompanists at the piano and harmonium respectively were Messrs. Kitson and Gilbert.

THE thirty-fourth Annual Report of the Choir Benevolent Fund records the continued prosperity of this excellent Institution, which is not only fully equal to meet the claims that can be made upon it, but has also a large surplus, from the interest of which the Committee hope to continue the annual grants to the widows, which have now been made for the tenth consecutive time. The number of members is steadily increasing, and there can be little doubt that within the last few years the Society has become more generally known and appreciated; yet in order to extend still more its sphere of usefulness the Committee express an earnest hope that no means may be spared to ensure a larger amount of support, a wish which, it need scarcely be said, we cordially echo.

THE People's Concert Society is just concluding its sixth and most successful season of Popular Concerts. Founded in 1878 with the object of bringing good music within easy reach of the poorer classes by means of cheap Concerts, it has been steadily increasing its useful work, and from giving twenty-five Concerts during the first six months of its existence has reached the amount of fifty-seven Concerts given during the present season. The prices charged for admittance (when any) are so very small that the Concerts do not nearly pay their working expenses, and therefore the Society has to depend largely upon the contributions of friends, subscribers, and the kind help given by professional and amateur artists. Saturday and Sunday, being the days of greatest leisure for the working classes, are chosen by the Society as the best on which to give their Concerts, and it is felt that the combined advantages of cultivating a taste for good music and of keeping the people from the public-houses on the "day of rest" far outweigh any scruples as to giving musical performances on Sunday. The Society intends to resume its Concerts next autumn, and appeals for increased support in order to extend its work.

The monthly Meeting of the Society of Professional Musicians was held on Saturday, the 1st ult., at Derby, in the Town Hall. Mr. Hilton, of Manchester, presided, and there was a large attendance of musicians. Dr. Hiles submitted the proposed rules for the extension of the operations of the Society throughout England, dividing the country into seven districts, in each of which a Sectional Council is to be elected for the management of local arrangements, but subject to a General Council (consisting of two delegates from each section) in all national movements, examinations, &c. Some forty-eight rules have been printed, which are to be fully considered before final adoption, and copies of which may be procured by any professor of music from the Secretary, Mr. Dawber, of Wigan. On the third Saturday in June a large and comprehensive examination in harmony, &c., will be held, under the presidency of Mr. H. Goldschmidt, in the Mayor's Parlour, at the Manchester Town Hall; and examinations in practical music will, at various dates, be held throughout the country.

The second performance in London of Dr. F. E. Gladstone's Oratorio "Philippi" took place at St. Mark's Church, Hamilton Terrace, on the 25th ult. The ordinary string orchestra was strengthened by three trombones and by drums, and the addition of these instruments so enhanced the general effect that it could only be regretted that the parts written for the other wind instruments were only filled in on the organ, even when so admirably done by the composer himself. The choir, though numerically inferior to that at St. Margaret's, when the work was last done, appeared to be better acquainted with the music, the beautiful Chorus, "In this was manifested," going especially well, and the fugue leads throughout being promptly taken up. The solo parts were sung by Master Roper, Mr. Kenningham, and Mr. Hilton; the violoncello obbligato was played by Mr. Matthew. Subordinate help was given by Masters Hodsdon and Baker, and Messrs. Noble and Thornthwaite. Dr. Bridge conducted, except during the performance of his Festival setting of the Magnificat and Nunc dimittis, which he accompanied on the organ, while Dr. Gladstone conducted the orchestra.

The members of the Evening Choir of Christ Church, Newgate Street, being desirous of showing their high appreciation of their Organist and Choirmaster, Dr. C. J. Frost (who has resigned the appointment and is leaving for St. Peter's, Brockley, where he is to succeed Mr. H. Gadsby), held a meeting in the Parish Vestry-room, on Saturday, the 8th ult., and presented him with a handsome testimonial, consisting of a morocco case containing a set of four silver salts and spoons. Upon the case was a silver plate engraved with the following inscription: "Presented to Charles Joseph Frost, Mus. Doc., Cantab., by the voluntary choir of Christ Church, Newgate Street, as a mark of their respect and esteem.—March, 1884." The presentation was made in a few suitable words by Mr. J. T. Salmon, on behalf of the choir, and was duly acknowledged by the recipient.

ON Wednesday, the 19th ult., a brass tablet was placed in the Cathedral, Christ Church, Oxford, to the memory of Dr. Corfe, Organist from 1846 to 1882, who died in 1883, aged sixty-nine. In 1875 the East Window of the North Choir Aisle was, by his liberality, filled with stained glass representing various incidents in the life of St. Cecilia, and under this window is fixed a record in brass as follows:—

In honorem beate sue Patrone
hanc fenestram pictura exornandam curavit
Car. Gul. Corfe hujus Ecclesie Organista
A.D. MDCCCLXXXV.
cujus rei ne pereat memoria
hanc tabellam affixit H. G. L. Decanus.

Immediately below, and enclosed within the same border of Caen stone, is the tablet just put up by Dr. Corfe's friends, with the following inscription:—

Obiit vir desideratissimus die Dec. XVI A.D. MDCCCLXXXIII.
Organista ipse organistarum litus et nepos
Qui quum munus suum in hac Aede per annos XXXV assidue prastitisset
et robore non voluntate deficiente abficcisset
intra biennium placide in Christo obdormivit
annum agens septuagesimum
hanc tabellam P. C. amici moerentes.

THE Popular Ballad Concert Committee has given some very excellent entertainments at the East End during the past month. On the 3rd, at the Foresters' Hall, an ordinary ballad programme was provided, but on the 10th, at Bermondsey Town Hall, a performance was given of "H.M.S. Pinafore," in a Cantata form, which attracted a very large audience. Permission was kindly granted by Sir Arthur Sullivan and Mr. Gilbert. On the 17th, St. Patrick's Day, an Irish Ballad Concert was given, at which the band of the Coldstream Guards, led by Mr. C. Thomas, rendered very welcome aid; and on the 24th a Concert of a similar character was provided, when the fine band of the Horse Guards, under the direction of Mr. Charles Godfrey, entertained the public with an admirable selection. The Conductor on each occasion was Mr. W. Henry Thomas, who is now busily engaged in training the choirs connected with the Society in the choruses of Handel's "Messiah." The motto of the Committee, "Instruction with Entertainment," is faithfully carried out.

A SPECIAL Choral Service was held in St. Thomas's Church, Portman Square, on Wednesday evening, the 12th ult., the attraction being the performance of a new Sacred Cantata, founded on the "Pilgrim's Progress," composed by Mr. E. Rogers (Organist of St. Thomas's). The composition contains the elements of great popularity, owing partly to the well-selected words and its alliance with so familiar a subject. The themes are melodious, their development interesting, and the form and treatment clear and precise, showing the work of a skilful, as well as a facile, hand. The performance throughout was singularly good. The solo vocalists were Miss Adela Vernon, Mrs. G. L. Edwards, Mr. Alfred Kenningham, and Mr. Henry Baker. Mr. Walter E. Stark presided at the organ, and Mr. Rogers conducted.

On Thursday evening, February 28, Miss Crisp, Organist of the West Kensington Park Wesleyan Church, read a paper on "Mendelssohn" in the Schoolroom. The choir sang the chorus "How lovely are the messengers" and the part-song "Farewell to the Forest." Miss Crisp's pianoforte solos were "Christmas Song, No. 1," "A Musical Sketch in G minor," and selections from the "Lieder ohne Worte," and Miss Annie Crisp played the Andante and Allegro in A, "Rosen und Nelken in Menge." The solo vocalists were Mrs. Armriding, Mrs. West, and Mr. J. B. West. Violin solos were given by Mr. T. H. Barten-shaw, B.A. The paper was a most interesting one, and both it and the illustrations were listened to with great attention.

AN interesting Musical Demonstration, in connection with the Early Closing Association, will take place at St. James's Hall, on the 5th inst., when a vocal and instrumental Concert will be given by the *employés* in various wholesale and retail houses of business, under the conductorship of Mr. J. Barnby. The arrangements for the Demonstration will be made by a representative Committee, chosen from numerous houses; and the rehearsals which have already taken place are said to reveal an amount of ability highly creditable to amateur talent.

Mr. and Mrs. Richardson-Gardner, with the hope of awakening more interest in the higher education of the blind, have generously provided the means to enable a party of the pupils of the Royal Normal College and Academy of Music for the Blind to visit the Continent, under the conductorship of the Principal, Dr. Campbell. By command of his Majesty the King of the Belgians, the first Concert will be given at the Palace at Brussels, on the afternoon of Friday, the 28th inst. On the 31st a grand Concert will be given at the Singakademie, Berlin, assisted by the Philharmonic Orchestra, under the special patronage of her Imperial Highness the Crown Princess. The programme will include the following works: 1. Selection, "Elijah" (Mendelssohn); 2. Air, "Rejoice greatly" (Handel), Miss Campbell; 3. (a) Anthems, "Lord, for Thy tender mercies' sake" (Farrant); (b) "All creatures now are merry" (Benet); 4. Concerto in E flat for pianoforte and orchestra, Mr. Alfred Hollins; 5. (a) Madrigal, "Flora gave me fairest flowers" (Wilbye); (b) Part-song "Break, break, break" (Sir G. Macfarren); 6. "Ah, rendini" (Rossi), Miss Reece; 7. Variations for two pianos on a theme by Beethoven (Saint-Saëns), Mr. Fred Turner and Mr. Wm. Perks; 8. Song, "I'll sing thee songs of Araby" (Cowen), Mr. Moncur; 9. Part-songs—(a) "Lokende Toner" (Kjerulf); (b) "O hush thee my babe" (Sullivan); 10. Fantasia on Hungarian National Melodies for pianoforte and orchestra (Liszt), Miss Jeannie Gilbert; 11. Selections from "Hymn of Praise," Mendelssohn. Concerts will also be given at the Philharmonic in Berlin, at Dresden, and at the Opera House, Leipzig.

The invitation sent to neighbours and friends by the Bromley (Kent) Orchestral Society to a performance of music, given at the Parish Room on Saturday evening, the 9th ult., met with a hearty response, the room being crowded with a large and sympathetic audience. An excellent programme was provided, and the performance thereof showed that the Society had merit that was likely to prove serviceable at future musical undertakings in the district. In one particular number, Haydn's Symphony in C major, the performers gave indications that their present capabilities had been fairly gauged and successfully applied to a class of music combining entertainment and instruction. Mr. Lionel Clarke, accompanied by Miss Clarke, played a violin solo by B. Tours, and Messrs. De Zoeta, Willis, and Frank Lewis Thomas, gave an excellent rendering of Mendelssohn's Trio for violin, violoncello, and pianoforte. Some very agreeable singing, mostly by members of the orchestra, imparted variety to the entertainment. The conductor, Mr. Frank Lewis Thomas, must be congratulated upon the success of the first concert of the Society.

The full prospectus of the German Opera season at Covent Garden has been issued. The series will consist of twelve representations, on Wednesdays and Fridays of each week, commencing on June 4 and ending on July 11, and on a Saturday afternoon in July Liszt's Oratorio "Die Heilige Elisabeth" will be performed. The principal artists announced are Madame Albani, Frl. Malten (Dresden), Frl. Schaernack (Weimar), Frl. Boers (Hanover), Frl. Kalmann (Cologne), Herren Gudehus (Dresden), Stritt (Frankfurt), Schroedter (Prague), Riechmann (Vienna), Scheidemantel (Weimar), Wiegand (Vienna), and Noeldchen (Brunswick). Negotiations are also pending with Frau Sucher. The repertory will be confined to Wagner's "Der Fliegende Holländer," "Lohengrin," "Tannhäuser," "Meistersinger," and "Tristan," Stanford's "Savonarola," Weber's "Der Freischütz," and Beethoven's "Fidelio." The chorus, from Germany, will number nearly one hundred voices, and the orchestra will be that of the Royal Italian Opera. Herr Hans Richter will be the conductor.

On Monday, the 10th ult., Mr. Herbert Stanley gave an Evening Concert at the Clapham Assembly Rooms, when an excellent programme was provided. The vocalists were Miss E. L. Hudson, Madame L. Kenns-Baylis, Madame E. Nelson, Madame C. Harrill, Mr. Thomas L. Moncrieff, Mr. Newton Baylis, and Mr. Herbert Stanley; solo flute, Mr. W. B. Boddington; solo piano, Mr. Hubert Delma. Accompanists, Messrs. H. Delma and Herbert Stanley.

The tenth Annual Concert, by the Violin Classes, at the Birkbeck Institution, under the direction of Mr. W. Fitzhenry, on the 1st ult., proved as successful as its predecessors. The classes showed the quality of the instruction they receive by a good rendering of a Gavotte and March, by Scotson Clark and Berthold Tours respectively, an Operatic Selection, and Mendelssohn's "Cornelius" March. The vocal portion of the Concert was sustained by Miss Mary Beare, Mr. P. Hawkins, Mr. A. Thompson, Mr. Prestidge Tabb, and Mr. Stanley Smith. Mr. T. E. Gatehouse received enthusiastic applause for his violin solos, as did also Mrs. Fitzhenry for her piano solo. Two recitations, excellently delivered by Mr. Charles Fry, were not the least noteworthy feature in the programme.

The 182nd monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 7th ult. The chief feature of the programme was Mendelssohn's "Athalia," which formed the second part. The soloists were Madame Worrell, Miss Louise Augarde, and Miss Marie Belval; the instrumental accompaniments being contributed by Mr. F. R. Kinke (pianoforte) and Mr. W. Byrom (harmonium). The lyrics were ably read by the Rev. J. Rice, M.A., and Mr. Joseph Monday conducted. The choruses were well rendered by the choir, which, in the first part of the programme, also contributed "Here by Babylon's wave" (Gounod) and "To Thee, great Lord" (Rossini). The Concert was a decided success.

An excellent performance of the Cantata "Harold Glynde," written by Edward Foskett, and to which Dr. Stainer, Mr. Jekyll, Mr. James A. Birch, and others have composed the music, was given at the Surrey Masonic Hall, on Monday evening, the 10th ult., before a large audience. The solo vocalists were Madame Worrell, Madame Lansdell-Sims, Mr. F. Bevan, and Mr. A. Weston, all of whom were very efficient. Mr. Foskett, the author of the poem, recited the connective readings of the Cantata. The choruses were rendered with commendable precision and received with much appreciation by the audience. Mr. A. Bond conducted, Miss Peters was an able pianist, and Mr. E. F. Rook rendered good service at the harmonium.

On February 26 the Richmond Choral Society gave an excellent performance of Mendelssohn's "Elijah" in the Pavilion, at the Star and Garter Hotel. Miss Annie Marriott, Madame Osborne Williams, Mr. Maas, and Mr. Walter Clifford were the soloists. The Society numbers over eighty voices, and the manner in which the choruses were sung reflects the highest credit upon their conductor, Mr. J. Maude Crament, Mus. Bac., Oxon. Mr. E. H. Turpin made himself responsible for the wind parts, which he brought out most skilfully on the Mustel organ, and the strings were represented by a double quintet of professional players, led by Mr. Val. Nicholson.

At Derby, on the 25th ult., Samuel Townsend, a coach-painter, was fined £10 and costs, for selling in England two copies of a book printed in America, and containing a number of songs, the copyright of which is the property of Messrs. Boosey and Co., London. The book, which is called the "Song Folio," contains 116 songs, 110 of which are English copyrights, 39 of these belonging to Messrs. Boosey. The defendant was alleged to have brought a number of the books from the United States, and sold them in England at 4s. 6d. each. The sale having been proved in two cases, the fine of £5 was inflicted for each offence, or in default two months' imprisonment.

A CONCERT, by the London Sunday School Choir, was given in the Royal Albert Hall, on the 15th ult. The choir sang a varied selection, comprising Anthems, Choruses, Hymns, and Part-Songs, in a very creditable manner, and elicited much applause. Madame A. Sterling and Miss Marie Schumann (violin) gave great satisfaction to the audience in their respective pieces. Mr. Luther Hinton conducted, and Mr. D. Davies accompanied on the organ.

A VERY successful Concert was given at the Lyric Hall, Ealing, on Saturday, the 8th ult., under the auspices of the Ealing branch of the Popular Entertainments Committee. The following artists were very warmly received: Miss Agnes Thorndike, Mrs. Dean, Mr. J. Hart, Mr. Charles Copland, and Mr. Victor Gollmick.

HERR KOCH gave a successful Concert at the Bow and Bromley Institute, on the 20th ult. The instrumental portion of the programme included two trios for flute, violoncello, and pianoforte, by Kuhlau and Reissiger, rendered by Mdlle. Anita Paggi, Monsieur Albert and Herr Koch, the latter gentleman also contributing two original pianoforte solos. The vocalists were Miss Maud Kelly, Miss Jeanie Rosse, whose rendering of "Never to know" (Marzials) deservedly secured an encore, and Mr. Gostic. Mdlle. Linda Paggi, a very young elocutionist, recited a humorous piece, and a selection from "King John," with excellent effect.

MADAME STELLA DAMERICH (pianist and cantatrice to the Queen of Spain) gave her first *Soirée musicale* on Thursday, the 6th ult., at her residence, 13, Argyll Street, assisted by Mdlle. A. del Santo and Miss G. Herbert Taylor (pupils), Miss F. M. Strutt-Cavell, Signor Monari-Rocca, Herr Kohler, and Chevalier Robbio (violin). Madame Damerich's pianoforte playing exhibited great powers of execution and expression, and her singing was most artistic. Two melodious songs of her own, and a brilliant and cleverly written "Elegie et Tarantelle," for violin and piano, were well received. Chevalier Robbio, a violinist of the Italian school, contributed several solos.

On Wednesday evening, the 19th ult., an excellent performance of Edmund Rogers's Cantata, "The Pilgrim's Progress," was given at Robert Street Chapel, Grosvenor Square, by the members of the St. George's (Grosvenor Square) Choral Society, under the able direction of Mr. Stephen Kilbey. The soloists were Miss N. Hudson, Miss H. Brookes, Mr. R. Bennetts, and Mr. Weldon Hydon. The work was ably rendered, and proved a great success, the tenor air, "Abide with me," being especially well received by the large and appreciative audience. The accompaniments were played by a small but efficient orchestra, led by Mr. Tomlin.

THE prospectus of the Bedford Musical Society shows that those who have for many years carried on the work of this Institution gratuitously, spare no effort to spread a love for the art throughout the district. Founded in 1867, under the able conductorship of Mr. P. H. Diemer, R.A.M., an excellent selection of high-class works has been presented, four Concerts being given every year. At the present time there are about 200 performers, the President is Mr. Frederick Howard, and amongst the Patrons are many highly influential persons, including the Mayor of Bedford.

MR. CHARLES DOWDESWELL gave two Lectures upon "Richard Wagner and his art," with vocal and instrumental illustrations, at the Wandsworth Road Commercial School-room, in connection with the St. Paul's Branch of the Church of England Young Men's Society, on the 10th and 24th ult. The works analysed were "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," and "Tristan und Isolde." The illustrations were rendered admirably by Misses Plummer and Thorpe, and Messrs. W. C. Ward, W. B. Smith, and W. Dowdeswell. The audience on each occasion was large, and appeared to be much interested.

A FINE Art Loan Exhibition of an ambitious character was opened at Cardiff during the month of February by the Mayor, amid considerable ceremony. The object is to assist the funds of the Royal Cambrian Arts Academy, which is to be established in Cardiff. An organ of excellent quality has been erected in the orchestra of the Public Hall, where the Exhibition is being held, and Concerts are given daily. Among the contributors of artistic and historic treasures are the Duke and Duchess of Beaufort, Marquis of Bute, Earl Cawdor, &c. The intrinsic value of the loans is roughly computed at £70,000.

MR. FRANK BRADLEY, Professor at Trinity College, London, and Organist of St. Andrew's, West Kensington, announces four Pianoforte Recitals, two on the 16th inst., in Chiswick Vestry Hall, and two on the following day in Cadby Hall, West Kensington; vocalists, Madame Emma Beasley and Miss Jeanie Rosse. The admission to the afternoon Recitals will be by presentation of card only. We sincerely congratulate Mr. Bradley on his re-appearance after a long and dangerous illness.

MR. F. H. HORSCHROFT gave a Concert of much excellence at Brixton Hall, on Wednesday evening, the 19th ult. Besides taking part in concerted music, Mr. Horschroft sang with decided success Gounod's "Maid of Athens," Loder's "The Diver," and M. Watson's "Anchored." Misses Helen D'Alton, M. Hoare and Marie Schumann (violin); Messrs. Arthur Thompson, F. Bevan, J. Brown, H. Taylor, E. Plater, Master F. Charlton, and Mr. Howard Reynolds (cornet-a-pistons), were all thoroughly efficient. Messrs. Turle Lee and Michael Watson divided the duties of accompanist.

WE have much pleasure in directing attention to the exceptional merits of two engravings recently published by L. H. Lefevre, of King Street, St. James's Square, the subjects of which, "A Singing Class" and "A Dancing Class," will recommend them to our musical readers. They are etched by Mr. E. Salmon from the pictures by A. Ludovici, jun., exhibited at the Society of British Artists, Suffolk Street. The dresses, grouping, and attitudes of the pupils and the masters in both pictures are wonderfully life-like; and thoroughly recall the stately and artificial style of teaching in days gone by.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave performances of "St. Paul," on the 12th and 19th ult., in St. Mary's Church, Hoxton, and in the Latimer Chapel, Bow. The soloists at the first performance were Miss Fusselle, Miss Arben, Mr. Reginald Groome, and Mr. Pelham Rooft; Mr. E. H. Turpin accompanying on the organ. At the second performance the solos were taken by Miss Eva Verner, Miss Arben, Mr. Hulbert Fulkerson, and Mr. Arthur Sargeant; the accompanist being Mr. F. Sewell Southgate.

A SACRED Concert was given at the Union Church, Putney, on the 6th ult., when a good miscellaneous programme was arranged. The solo vocalists were Mrs. Poole, Miss A. Rich, Mrs. R. Hart, Mr. A. J. Mayers, and Mr. E. Layton; Organist, Mr. C. King Hall; Conductors, Messrs. R. and R. P. Hart. There was a choir of thirty voices, the power of which was well displayed in choruses of Handel, Mendelssohn, &c. The quartet "Yea, though I walk," from Sullivan's "Light of the World," received a unanimous encore.

MR. JOHN THOMAS FRYE, who was appointed Organist of St. Mary, Saffron Walden, when eight years of age, has just completed his sixty-fourth year of service; and, having retired from the office, the churchwardens, and other friends and admirers, have determined to present him with a testimonial in recognition of his exceptional worth and ability. Mr. Frye is widely known, and not less esteemed for his social worth than for his musical skill as a performer on the pianoforte, organ, and viola.

THE fine organ which Messrs. Walker and Sons are building for Christ Church, Lancaster Gate, is expected to be ready for use on Sunday, the 27th inst. The instrument has been designed by Dr. F. E. Gladstone, the Organist of the Church. Special services will be held on the evenings of the 28th, 29th, and 30th inst., and May 1st. After each service a selection of music will be played by the following distinguished organists respectively: Mr. Walter Parratt, Mr. E. H. Turpin, Dr. Bridge, and Mr. W. S. Hoyte.

MISS ALICE WOODRUFFE gave her second annual Evening Concert, at the large Iron Hall, Bruce Grove, on Friday, the 21st ult. The vocalists were Madame Worrell, R.A.M., Madame Clara West, Miss Alice Woodruffe, Madame Florence Winn, Miss Lottie West, Mr. Arthur Weston, Mr. C. J. Murton, Mr. Frederick Bevan, and Mr. W. H. Webb; solo violinist, Mr. Arthur Payne, R.A.M.; accompanists, Mr. Stuart Lane and Mr. W. West. The Concert was most successful.

MR. J. MAUDE CRAMENT, Mus. Bac., Oxon., has resigned his appointment as Organist and Choirmaster at Holy Trinity Church, Brompton, after holding it for two years. During that time considerable improvement has been made in the choir singing, and, under his direction, several excellent performances, with orchestral accompaniments, of "The Messiah," "St. Paul," and Graun's "Passion Music" have been given in the church.

WE learn from the Paris *Figaro* that Gounod's re-written Opera "Sapho," the production of which has been so long deferred, was to be given, on the 31st ult., at the Grand Opera. The same week will see the first performance in Paris of "The Redemption," which will take place at the Trocadéro, on the 3rd inst. About the same time also the opera "Mireille" will probably be produced at the Opéra Comique.

ON Tuesday, February 26, Mrs. Beesley's pupils gave their annual Pianoforte Recital at St. Barnabas Schools, Clapham, before a large audience, when a classical programme was rendered with much skill and effect. Mr. Spinney, of Salisbury, also gave a brief musical lecture, accompanied by practical illustrations. At the conclusion Mrs. Beesley gave an excellent rendering of Chopin's "Andante Spianato" and "Grand Polonaise."

A VERY successful Organ Recital was given at St. John's, Waterloo Road, on the 11th ult., by the Organist of the Church, Mr. Henry J. B. Dart. The programme was composed entirely of French organ music, chronologically arranged from Lefebure-Wély to Saint-Saëns, and including compositions by Batiste, Chauvet, Guilmant, Salome, and Widor. Two vocal solos were also effectively rendered by Mr. Charles James.

MADAME EDITH DANIEL gave her annual benefit Concert on Thursday evening, the 6th ult. The *bénéficiaire*, who obtained a warm reception, contributed songs by Cowen, Bevan, and M. Watson. Madame Daniel was assisted by Miss Annie Matthews, Madame F. Brooke, Madame Raymond; Messrs. Coates, C. J. Murton, Rush-ton Odell, and F. H. Horscroft. Mr. Turle Lee accompanied with his accustomed ability.

ST. MICHAEL'S CHURCH, Folkestone, especially known for its musical services, has been enlarged at a cost of about £7,000, and is to be opened on May 1, together with a new organ, built by Messrs. Jones and Sons, of Fulham Road. The Rev. E. Husband, the Incumbent and Organist, has written a new Evening Service in E, for the occasion, which has just been published by Messrs. Novello, Ewer and Co., and is dedicated to Dr. Stainer.

THE Concert of the London Musical Society, which took place on the 29th ult., too late for notice in our present number, introduced the following interesting works for the first time to London amateurs: Cantata, "O weep for those," F. Hiller; "Vier Gesänge für Frauenchor, Harfe u. zwei Hörner," J. Brahms; Cantata, "Feast of Adonis," Jensen; and Cantata, "The King's Son," Schumann.

ON the 11th ult. the All Saints' Choral Society, Battersea, gave its second Concert this season, the programme containing several part-songs. The solo vocalists were Madame Allardice (pupil of Mr. F. E. Choveaux), Mrs. Barrett, Mrs. Godfrey, Miss Burch, Mr. Francois E. Choveaux, and Mr. Richardson, all of whom gave great satisfaction. Mrs. Barrett was accompanist.

ON the 3rd ult. the members of the Battersea Musical Association gave their first Concert this season before a large audience. The soloists were Miss Anna Whitmer, Madame Allardice, Mr. Edwin Rayner, and Mr. F. E. Choveaux. The violinist was Mr. A. Newton, and solo pianist Mr. F. E. Choveaux. The choral singing was highly satisfactory.

AT a recent visit of the Prince and Princess of Wales to the Royal College of Music, their Royal Highnesses were so much struck with the playing of Miss Marshall that they remained until the lesson was finished, and afterwards invited her to play at Marlborough House. Miss Marshall is the daughter of Mr. Joshua Marshall, of Huddersfield.

ON the 11th ult. an evening Concert was given at the East and West India Dock Company's Institute, under the direction of Mr. G. J. Rayner, assisted by Misses Josephine Pulham, R.A.M., and Florence Wydford, Messrs. Richard Evans, and Henry Behling. The concert was very successful.

DR. BRIDGE'S Motet, "Hymn to the Creator" (The song of St. Francis of Assisi), has been selected to form part of the opening service at the forthcoming Worcester Festival.

THE *Standard* says: "Arrangements are being made for holding an International Musical Festival at Canterbury in the last week in May. Two French Musical Societies will join with the local Musical Societies in a series of Concerts, which will be given for some charitable object. The city will be decorated, and there will be a public banquet."

AT the Organ Recital, at the Bow and Bromley Institute, on the 15th ult., Dr. Spark was the Organist. His selection, which included compositions by Gounod, Morandi, Sterndale Bennett, Batiste, Dienel, and himself, was received with much applause. Miss Fanny Bristowe was the vocalist.

AN Organ Recital was given on Sunday evening, the 2nd ult., at Holy Trinity Church, Gray's Inn Road, by Mr. Stretton Swann, assisted by the members of the Orpheus Amateur Orchestral Society. The programme included selections from Mendelssohn's "Hymn of Praise," Handel's "Samson," Costa's "Eli," &c.

AT the Students' Concert at Trinity College, London, on the 18th ult., the programme included Beethoven's Trio, No. 1, as well as instrumental and vocal solos by pupils of the following professors:—Mr. Bradbury Turner, Mr. E. Woolhouse, Mr. Alberto Visetti, Mr. G. E. Bambridge, Mr. J. H. Nappi, and Sir Julius Benedict.

THE Kyrie Choir gave a performance of "St. Paul" in the Congregational Church, North Bow, on the 6th ult. The solos were taken by Miss Mina Sheppard, Miss Arber, Mr. John Probert, Mr. James Blackney, and Mr. McCarty. Mr. Albert Orme conducted, and the accompanist was Mr. William Tate.

THE annual performance of Bach's "Passion Music" (St. Matthew) with orchestra, at St. Paul's Cathedral, will take place on Tuesday, the 8th inst., commencing at seven p.m. The Cathedral is now not closed at all after the afternoon service, and no tickets are required for the seats under the dome.

THE Middlesbrough Musical Union, under Mr. Kilburn, will perform Gade's cantata "The Crusaders," on the 23rd inst. The programme will also include Sterndale Bennett's Symphony in G minor, and a new Cantata, "The Norman Baron," by Mr. Thomas Anderton.

MR. LENNOX BROWNE'S Lecture on "Science and Singing," delivered before the Society for the Encouragement of the Fine Arts, is to be published immediately in an amplified form by Messrs. Chappell.

THE members of the Bloomsbury Church Choir Union are rehearsing for, and purpose holding, a Festival during Easter-tide, in one of the churches within their district.

A NEW two-manual organ by Messrs. Henry Willis & Son has just been placed in the church of St. Peter-le-Poer, Old Broad Street, City.

THE Gregorian Festival will take place in St. Paul's Cathedral in May. We hope to announce full particulars in our next issue.

A PERFORMANCE of "St. Paul" will be given by the Erith Choral Society, under the conductorship of Mr. Richard Lemaire, on Wednesday, the 23rd inst.

MR. ALBERT LOWE, L.Mus., has just been honoured with the diploma of Fellow of the Royal Society of Italy (Rome) through their Majesties the King and Queen.

A NEW Society, entitled "The Cecilian Choral Society," has just been established in Clapham. The work in rehearsal is Van Bree's "St. Cecilia's Day."

REVIEWS.

Johann Sebastian Bach. By Philipp Spitta. Translated by Clara Bell and J. A. Fuller-Maitland. Vol. II. [Novello, Ewer and Co.]

AS the value of one section of a biographical work must needs be comparatively small, the publishers have been well advised in issuing the second volume of Herr Spitta's monograph so quickly after the first, and we trust that the third will appear after a similarly brief interval. In our

notice of the first volume we spoke at length of the special characteristics of the work—its complete exhaustiveness of the theme, and the pains taken by the author to render it not only invaluable as a life of Bach, but as a history of music in Germany before and during the period of the great master's career. It will therefore be unnecessary to further generalise on these matters, and a brief synopsis of the contents of the present volume will suffice. The portion of Bach's life which it comprises includes the Cöthen period, 1717-23, and the first eleven years of his experiences at Leipzig, 1723-34. We are accustomed to associate Bach with the Thomasschule in the last-named town, but it must be remembered that it was to his duties in two other places that the world owes a large proportion of his compositions. The organ works were chiefly written during the Weimar period, and those for clavier, violin, &c., at Cöthen, where he occupied the position of Capellmeister to Prince Leopold. Spitta insists that instrumental music (that is, music for its own sake) was the aim and essence of his being, and that the years spent in the tiny principality of Cöthen were the happiest of his life. Certainly he had an excellent patron in Prince Leopold, who was an enthusiastic and well cultured amateur; and until his marriage his relations with this gifted court musician appear to have been of the most cordial nature. Still Bach was not so absorbed in his duties as to entirely neglect the outer world. He made sundry art journeys, and in 1720 applied for the post of organist at St. James's, Hamburg, a proof that he felt that Cöthen did not afford free exercise for his many-sided genius. There were seven other candidates, and the committee selected a certain Johann Heitmann, of whom Spitta says, ironically, that "what he had ever done in his art is less well known than the fact that on January 6, 1721, he paid over to the treasury of St. James's 'the promised sum of 4,000 marks current' in acknowledgment of having been elected." This kind of bribery seems to have been an ordinary custom, if we may judge by the record of the committee with respect to the matter, which is worth quoting: "That, no doubt many reasons might be found why the sale of the organist's appointment should not be made a custom, because it appertained to the service of God; therefore, the choice should be free, and the capability of the candidate be considered rather than the money. But if, after the election, the elected person, of his free will, desired to show his gratitude, this should be favourably looked upon by the Church." This pretty piece of sophistry did not save the committee from the just rebuke of the preacher Neumeister, who wished to have Bach, for at Christmas he declared that if one of the angels of Bethlehem desired to be organist to St. James's Church, and had no money, he would have to fly away again.

In accordance with the practice of the Bach family, the death of his first wife was followed quickly by his second marriage, and this part of his domestic history is dealt with in feeling terms and with as many interesting details as the author could gather and authenticate. Immediately afterwards Prince Leopold married, and from that moment his interest in music began to wane, his wife having no love for the art. Thus it was that Bach was led to seek a wider sphere for the exercise of his talents, and the post of Cantor at the Leipzig Thomasschule being vacant he presented himself as a candidate, and after much deliberation was accepted. With this appointment his personal history may be said to end. The remaining twenty-seven years of his life were passed in the quiet discharge of his very miscellaneous duties, though some time elapsed before pleasant relations were established between himself and his employers. The school had fallen into decay owing to gross mismanagement, and Bach seems at first to have trilled somewhat with that portion of his work which was distasteful to him. He was accused of doing nothing for his pay, and a proposal was made to sequester his income. True, he was always producing motetts, and had already given his sublime "Passion," according to St. Matthew, to the world. But these things did not count; the Cantor had to give a certain number of singing lessons, and not only did he neglect this duty, but treated the reproofs and admonitions of the Council in the same cavalier manner he had displayed at Arnstadt many years previously. Spitta does not seek to screen his hero from blame in this matter, though he puts forward certain ex-

tenuating circumstances. However, a new Rector was appointed in 1730, and, as he recognised the genius of his subordinate, matters became smoother, and Bach ceased the efforts he had been making to obtain another appointment.

This volume is as rich as the first in the analysis of the compositions, and in lengthy disquisitions on various developments of musical art. Herr Spitta waxes eloquent on the subject of the forty-eight preludes and fugues, and one passage here merits quotation: "There is a legend which tells us of a city of marvels that lies sunk beneath the sea. The sound of bells comes up from the depths, and when the surface is calm, houses and streets are visible through the clear water, with all the stir and turmoil of busy, eager human life—but it is infinitely far down, and every attempt to clutch the vision only trouble the waters, and distorts the picture. We feel the same thing as we listen to this music. All that stirred the soul of the composer, love and hatred, joy and sorrow, with their fortuitous and transient impulses, lie deep below the surface; faintly, remotely, we hear their echoes, and, as we gaze through the crystal flood of sound, we see the living soul within, and perceive that it suffered or was gay like ourselves, only that it was that stirred it we may not see. But each of us can recognise with kindred feelings the experience of his own life; every one of all the human hearts, which, for the last century and a half, has duly studied and absorbed this work; and this it is which has made it, to our own day, a perennial source of joy, and of spiritual refreshment and strength."

The chapters on the cantatas written between 1723 and 1734 will be read with much interest by musicians; but perhaps the most valuable portion of the volume is that which relates to the works on the Passion. It need scarcely be said that the settings according to St. John and St. Matthew are minutely and elaborately discussed, but the author also gives ample information concerning settings of the Passion previous to Bach, and here we realise the enormous superiority of his genius over that of all his predecessors and contemporaries. It is painful to read that of five works of this kind two, if not three, are lost for ever in consequence of the indifference and misconduct of one of his children. His manuscripts were divided between his sons, Emmanuel and Friedemann, and the former fortunately had the Passions according to St. John and St. Matthew; Friedemann, who supplied the exception that proves the rule with regard to the virtuous and conscientious life of the Bach family, sold the other three for a mere trifle, and two have entirely disappeared. But Herr Spitta inclines to the belief that the manuscript of a St. Luke Passion, in the possession of Herr Joseph Hauser, of Carlsruhe, is a genuine work but belonging to an earlier period than the date on the score. "The music itself is strange and puzzling; its very simple forms reveal a tender and soft expressiveness, but it is far away from the power, fervency, and grandeur of the 'St. John' and the 'St. Matthew' Passions. But although the score which exists was undoubtedly written at Leipzig, nothing compels us to assume that it was composed there. In Weimar, where he displayed no small industry as a composer of cantatas, he also occupied himself greatly with the whole class of Passion music."

The temptation to enlarge on the many matters of surpassing interest contained in the present volume is great, but it must be resisted, and we shall conclude by again complimenting the translators on the admirable way in which they have fulfilled their arduous task, the spirit as well as the letter of the original being preserved with scrupulous fidelity. The appearance of the third volume, with a copious index to the whole work, will be awaited with the utmost eagerness by musicians.

The Musical Year, 1883. A Record of Noteworthy Musical Events in the United Kingdom, with a Reprint of Criticisms on many of them. By Joseph Bennett. [Novello, Ewer and Co.]

WE quite agree with the author of this volume that it becomes a question whether "the conditions of newspaper criticism are compatible with the production of that which is really worth preserving"; but it must be remembered that the artistic departments of many of our daily journals

have within the last few years fallen into the hands of those who, instead of furnishing us with bald records of what is passing before us, are desirous of estimating the value of these events by their probable effect, for good or evil, upon the future. Amongst the foremost of these pioneers in the good cause public opinion has already placed Mr. Joseph Bennett, the musical critic of the *Daily Telegraph*, who for fourteen years has, with an honesty of purpose which cannot be over-praised, eloquently expounded the doctrine of pure art according to his own convictions, and manfully battled with those innovations which he feared might tempt us by their novelty to the worship of a false faith. In reprinting his criticisms upon the past musical year, therefore, he has enabled us to read at our leisure many remarks upon the art which we would not willingly let die; and in addition to this, the book will be welcomed on the drawing-room table as—to use the author's words—"a modest chronicle of the year's doings." As a proof of the high tone of modern newspaper criticism, and in earnest of the laudable desire to sign his own opinions with his own name, Mr. Joseph Bennett has earned the cordial thanks of all who wish to elevate the musical taste of the people.

Part-Writing, or Modern Counterpoint. By Henry Hiles, Mus. D., Oxon. [Novello, Ewer and Co.]

DR. HILES'S work on Part-Writing is well-timed, although we cannot see why, having adopted so many of what he terms the "irritating restrictions" laid down by the old contrapuntists, he should so violently oppose their maxims in his Preface. Unquestionably "Counterpoint" is merely the art of part-writing; and when our author tells us that he has treated his subject "without reference to any exploded views," he merely means that he has advocated the observance of those rules which he thinks good and rejected those which he thinks bad. Thus much every teacher has a right to do; but it must be borne in mind that when once we throw aside the dogmas of those authorities upon counterpoint whose laws have been held in reverence by the greatest composers of the world, the doctrines taught by each professor can merely be regarded as individual opinions; and thus the part-writing of a student, instead of being based upon recognised rules, must necessarily be a reflection of the convictions of the master under whom he happens to study. Viewed in this light, we are inclined to look most favourably upon this latest contribution to the subject, and congratulate Dr. Hiles upon the care and thought he has bestowed upon his task. His specimens of what we must still term "Counterpoint" are extremely good, although conservative musicians would call many of them somewhat "free"; and we are especially pleased with his examples of Double Counterpoint and Canon. Let us say, however, in conclusion, that too much stress cannot be laid upon the necessity of studying these artificial contrivances; for what Dr. Hiles terms the "artistic covering which gracefully hides the strictly scientific structure" of modern music, is too often used rather to cover the defects of unskilful workmanship.

Novello, Ewer and Co.'s. Albums for Violin and Piano-forte. No. 2. Thirty Melodies. Composed by Berthold Tours. [Novello, Ewer and Co.]

THE second number of this work appeals especially to violin students who, having escaped from the Instruction Book, are desirous of performing something higher than arrangements of operatic airs before attempting the more important compositions of the standard writers for the instrument. A practical violinist like Mr. Berthold Tours is the only person who should be entrusted with the difficult task of leading a pupil by the right path to perfection; and apart from the tuneful character of the melodies before us, therefore—which we are told in the title-page are expressly written to be used in connection with the author's Violin Primer—it will be found that they shadow forth much of the feeling of the subjects used in the classical works of our great composers. It may be added that the piano-forte part is, as a rule, quite as essential as that for the violin; and, although not by any means difficult, will demand care and minute attention to variety of touch.

Harold. A Cantata. Written by Edward Oxenford. Composed by Arthur E. Dyer. [Wood and Co.]

THE multitude of Cantatas published in the present day is a hopeful sign of the fact that the musical public is beginning to prefer works, even of slender material, to a selection of detached vocal pieces. Yet we cannot but think that in choosing a libretto for such compositions purely dramatic subjects should be avoided unless the Cantata is intended for a concert-room, and consequently written with accompaniments for a full orchestra. The "argument" of "Harold" is thus described: "Harold, having defeated the King of Norway in Northumbria, returns to York, and is there feasting with his victorious troops when tidings arrive of the landing of the Normans in Sussex. On receiving this news Harold hastens to London, and thence, with his army, to Hastings, where he prepares to give battle to the invader." A theme like this is scarcely suitable for a drawing-room, with the accompaniment of a pianoforte, and still less for a concert-room with only such limited aid. Mr. Dyer has, however, done his best under the circumstances, giving but small prominence to his warlike choral pieces and bringing forward his more quiet numbers for the principal characters. From the choruses we may select for commendation "Fill, ye goblets" (which, however, savours somewhat too much of the conventional melodramatic drinking chorus) and the chorus of Priests. The tenor song "Be glad while ye may"—a feature in which is a marked figure in the accompaniment—and a duet for soprano and tenor, "On history's glowing pages," are amongst the most melodious specimens of the music for solo voices.

The Organist's Quarterly Journal. Parts LX. and LXI. Edited by W. Spark, Mus. Doc. [Novello, Ewer and Co.]

THIS Journal is now in the sixteenth year of its existence, and its continued prosperity proves that Dr. Spark discerned a want and supplied it in a satisfactory manner. It may be asked, How many masterpieces have been given to the world through the medium of *The Organist's Quarterly Journal*? It is of greater importance, however, to know that, in spite of the number and popularity of arrangements, organists are willing to accept original compositions whenever they can obtain them. The sixtieth part of this publication commences with the first instalment of a Fantasia, in three movements, by the editor. It is a straightforward, solidly written piece in 3-4 time. An Impromptu in A, by W. H. Maxfield, is slightly crude; and we do not care for a patchy and vague Fantasia by J. Katterfeldt. The best piece in the part is an effective and musicianly Postlude in C, by F. J. Read. Part LXI. opens with the second movement of Dr. Spark's Fantasia, an Andante espressivo in A flat, very modern in style, and suitable for Recitals. An Introductory Voluntary on the Russian Hymn, by J. T. Pye, and an Andante in D, by J. H. Wallis, are not remarkable. Dr. J. C. Tiley's Fugue on the first section of St. David's tune contains some clever writing, though it is free rather than severe in construction. The last piece is a very showy and florid Concert Aria in A, written in the style of drawing-room pianoforte music.

Sisera. A Cantata for Treble Voices. Written by Marmaduke Browne. Music by Isidore de Solla. [Weekes and Co.]

THE subject of this Cantata is stated in few words: "The scene is laid in the women's apartments of the palace at Harosheth. The mother of Sisera, surrounded by her wise women and maidens, has watched the hosts of Jabin, King of Hazor, start on their expedition against the Israelite tribes." We must congratulate the author of the libretto founded upon such slight materials, many of the pieces indeed showing true poetical feeling. The composer, if somewhat too restless in his tonalities, and evidencing a tendency to be ultra-dramatic, has nevertheless given us some very good and effective vocal writing, the soli and chorus "Visions of joy" being by far the best portion of the work. The piano-forte part seems almost like an arrangement from a full score; but we see no intimation of the Cantata having been instrumented for an orchestra.

The Lady of Shalott. A Cantata for Female Voices. The poem by Lord Tennyson, poet laureate. Composed by Wilfred Bendall. [Novello, Ewer and Co.]

THIS graceful setting of Tennyson's well-known poem is a worthy addition to the rapidly increasing store of Cantatas for Female Voices, the publication of which has done so much to create an interest in part-singing with drawing-room amateurs, and to substitute for the sickly sentimental ballads of the day some pieces with varied dramatic colouring which shall sufficiently sustain the attention of an audience. The voice parts in Mr. Bendall's work are written with much purity, and although tolerably easy to learn, will require to be most carefully sung and well rehearsed together in order to produce the effect intended by the composer. Preceded by a brief introduction, the Cantata opens with a melodious chorus in A major. This is followed by a soprano solo, with chorus in A minor, one of the best numbers in the work, although perhaps one of the least pretentious. No. 3 contains some effective changes of key, and follows most sympathetically the words throughout. The flowing arpeggios which introduce the fourth number lead with much effect to the choral phrase in D minor, and the manner in which this finale is treated—especially in the Allegro Agitato, "Who is this? and what is here?"—shows that the composer has decided dramatic power, and encourages us to hope that we may again welcome him in a work of greater importance.

Popular Self-Instructor for the Pianoforte. Containing the Rudiments of Music, Scales, &c. [F. Pitman.]

WE are always glad to give a good word to cheap works for self-instruction in music, provided the principles laid down are so founded in truth that the student who wishes in after years to extend his knowledge shall at least have nothing to unlearn. In the little book before us all the explanations of the value of notes, rests, time, and the construction of the major scale are exceedingly clear, and the airs which are given are sufficiently popular in character to please a beginner. But unfortunately an attempt is made to teach the minor mode, and this is the manner in which the subject is summarily disposed of: "If we play the scale of C upwards, but make its third note (E) flat instead of natural, it will at once be seen what is meant by a minor scale; for by flattening the E its distance from C is made less than in the ordinary scale of C. The word 'minor' means less; so that a minor scale is simply one that has a lesser or minor third." Now this is positively false teaching, for by totally ignoring the minor sixth of the scale, one of its beautiful characteristics is never understood by the young pupil. It is lucky that even a simple melody is not given in the minor key, or most assuredly this eloquently expressive interval would have a place.

It was a Lover. Part-Song for S.A.T.B. Words by Shakespeare. Music by Joseph C. Bridge, M.A., B. Mus. [Novello, Ewer and Co.]

THE composer of this Part-Song has thoroughly caught the true spirit of Shakespeare's words and given a most effective musical colouring to poetry which, from its excessive quaintness, demands something more than smooth four-part writing. We are particularly pleased with the manner in which the oft-recurring "hey nonny no" is treated, and take exception only to the three consecutive chords of the 6-4 in the two bars at the conclusion of the composition.

Rondeau à la Berceuse. Pour Piano. Composé et Dédié à Mrs. Edward P. Pope, par Walter Macfarren. [Stanley Lucas, Weber and Co.]

AMONGST the very many graceful trifles for the pianoforte contributed by this composer the *Rondeau* before us must assuredly take a prominent position. The melodious principal theme, with the effective syncopated accompaniment, is excellently contrasted with the animated second subject—introduced by an enharmonic change—the return to the original melody leading us, without any undue display of profundity, to the conclusion of a piece which both for its inherent attraction and as a study for touch, we heartily recommend to pianoforte students.

Ride a Cock-horse. Nursery Rhyme. Part-Song for Mixed Voices. By C. A. Macrone. [Stanley Lucas, Weber and Co.]

AMONGST the many musical settings of Nursery Rhymes by modern writers Miss Macrone's "Ride a Cock-Horse" must take high rank. The holiday moments of so accomplished a composer are seldom trifled away without some pleasurable record of the time; and we can scarcely doubt that this little Part-Song, although merely a *souvenir* of some such bright periods of repose from sterner work, will live long in the memory of all who hear it. It is charmingly written, easy to sing, and instinct with a humour which never degenerates into burlesque. We sincerely hope that it may find a place in the programme of one of the concerts of Mr. Henry Leslie's Choir during the present season.

Romanzetta. For Pianoforte, Violin, and Violoncello. Composed by Henry Smart. Posthumous work. [Novello, Ewer and Co.]

THIS lovely, tranquil Andante is indeed a welcome *souvenir* of a composer who, with a well-earned fame for the production of important works, never failed, by his artistic feeling and refinement, to invest the merest trifles with the utmost interest. The piece is extremely simple, but the melodiousness of the theme—assigned in turn to the pianoforte and violin, with a delicate accompaniment for the violoncello—will charm all hearers; and, although it need scarcely be said that it appeals more to the mind than the fingers of the players, there can be little doubt that this *Romanzetta* will become extremely popular as a high-class drawing-room composition.

The Hymns of Martin Luther, set to their original Melodies. With an English version. Edited by Leonard Woolsey Bacon, assisted by Nathan H. Allen. [Hodder and Stoughton.]

"I AM not of opinion," says the great Protestant Reformer, Luther, "that all sciences should be beaten down and made to cease by the Gospel, as some fanatics pretend; but I would fain see all the arts, and music in particular, used in the service of Him who hath given and created them." How earnestly the writer of these eloquent words worked to ensure the realisation of his wish is known to all; but the rich mine of wealth he bequeathed to us, valuable alike in words and music, can only be fully appreciated when placed in a volume like the one before us, which may indeed be regarded as one of the most important contributions to the recent Luther Festival. In the Introduction the Editor tells us "that many of the tunes that appeared simultaneously and in connection with Luther's Hymns were original with Luther himself, there seems no good reason to doubt;" and although in this we perfectly agree, it is a matter of extreme difficulty to know, with the exception of one or two, which were really composed by him. The tunes, however, are in every case most sympathetically wedded to the words, and the collection here presented reflects the utmost credit upon all concerned in its publication. The volume is really beautifully got up, the commencement of the well-known "Ein feste Burg," in golden notes upon the cover, presenting a most tempting appearance to all lovers of Lutheran music.

A Day-dream. Melody for Clarinet, with an accompaniment for the Pianoforte. Composed by C. A. Ranken. [Duncan Davison and Co.]

WE have had the pleasure of noticing most favourably several songs by the composer of this piece, and are glad to be able to award equal praise to a composition written for an instrument which we should much like to see more cultivated by amateurs. The "Day-dream" is a charming little sketch, both the melody and accompaniments being highly attractive throughout. The principal instrumental part is written in G for a B flat clarinet; but merely as a guide to the pianist, we think it would have been better to let it appear in the pianoforte copy as it is played; for performers not accustomed to transposing instruments will doubtless be puzzled when they see it in one key and hear it in another. The title-page informs us that a violoncello part, in lieu of that for the clarinet, is also published.

Te Deum, in simple form. By James J. Monk.

[F. Pitman.]

O be joyful in God, a Festival Anthem. By James J. Monk. [Novello, Ewer and Co.]

A COMPOSER must be accounted eccentric who chooses the key of F sharp major for a *Te Deum* "in simple form for parochial use." The unusual key and one or two doubtful chords are, however, the only points inconsistent with Mr. Monk's description of his work. The music flows on quietly in plain four-part harmony, and contains no features worthy of special praise or condemnation. The anthem is written in a style which can scarcely commend itself to musicians. In the course of ten pages there are seven distinct movements, the general effect being that of a series of patches, while all development of the subject matter is of course out of the question. There are indications, moreover, that the composer is not thoroughly grounded in the theory of his art. Passing over the consecutive fifth at bar 12, page 1, we come to a solo embellished with a series of unmeaning arpeggios and chromatic scales for the right hand. Mr. Monk's method of writing the chromatic scale is extremely simple—sharps ascending and flats descending. The Anthem concludes with one of the oddest examples of fugal writing we ever remember to have seen.

Twenty-five Studies for the Pianoforte. By Georges Pfeiffer. [Edwin Ashdown.]

The author of this work tells us that his Exercises are intended as an introduction to the celebrated Studies of J. B. Cramer; and certainly we can imagine no better preparation for a student who is desirous of building up a good, solid style of execution. The design is well planned and most successfully carried out, each study being written with a specific object, those for Extensions, Repeated Notes, Octaves, Legato playing, and Arpeggios being especially good. We sincerely hope that the whole, and not a portion, of these Studies will be extensively used; although the composer, by publishing them in three separate books as well as in the complete form, tempts pupils to disregard this advice.

FOREIGN NOTES.

A LETTER of the late Richard Wagner, probably his last, dated February 11, 1883, and addressed to Angelo Neumann, has been published by German papers on the anniversary of his death. This last epistle from the great poet-composer's pen is universally interesting, as giving his opinion of the manner in which his works would probably be received by the various European capitals. We reproduce an extract from the letter, omitting everything that does not bear on this point. He says: "I see in the papers that you are going to Prague and Pesh in March. What then? Did you really intend coming to Venice? I should consider that a most unfortunate idea. Germans and Slavs—that will do; but not Latins and Romans. Belgium is a well mixed nation, but in Paris you might have a nice experience. Russia, Stockholm. Copenhagen, and probably also Hungary, are all good."

The latest musical events in Paris show that the Latins and Romans are not so bad as Wagner thought them. Two highly important Wagner novelties were performed on one day (the 2nd ult.) in the French capital, and obtained a success which the most sanguine of Wagner's friends and followers would not have dreamt of a short time ago. M. Colonne produced at his Châtelet Concert the final scene of the first act of "*Parsifal*"; and M. Lamoureux played, at the Château d'Eau, the prelude and the whole of the first act of "*Tristan und Isolde*." All the Parisian papers, even the most anti-Wagnerian, acknowledge that these performances were an immense success, an undeniable fact which is also proved by the repetition of the whole Lamoureux programme a week after.

Hans von Bülow, the "irrepressible," has got himself into another scrape. At an Orchestral Concert conducted by him at Berlin, one of his own compositions was redemanded by an enthusiastic audience, when, to the astonishment of everybody, the Coronation March from

Meyerbeer's "*Prophète*" was played instead of a repetition of Bülow's own work. After the conclusion of the March, Bülow turned round to his audience and treated it to a little speech in which he vigorously denounced the manner in which the "*Prophète*," and in fact everything else, was produced at the Imperial Opera House in Berlin. In the course of his speech he gave this time-honoured Institution the witty and sarcastic epithet of "*Circus Hülse*." For the information of our readers we add that Herr von Hülse is and has been for many years the much maligned director of the Royal Prussian Theatres. This gentleman has reciprocated by placarding in his theatres an appeal to the artists engaged to treat Herr von Bülow with contempt by not noticing in any way his impudent remarks, promising at the same time that he would ask at a certain place whether any person using publicly such language was fit to hold the position of an officer of the Ducal Court of Saxe-Meiningen. We hear that Bülow intends tendering his resignation.

Herr Joachim has postponed his American tour until next year, on account of the difficult circumstances in which the Philharmonic orchestra of Berlin, whose conductor he is, is placed. An appeal has been lately issued by the leading musicians of that city, to ensure by yearly subscriptions the existence of this orchestra, and to make it a permanent institution which would always be at the service of intending concert-givers.

An enterprising publisher, Herr Hugo Pohle, of Hamburg, announces a real tenth Symphony by Beethoven. On looking closer into the announcement we find this to be Beethoven's String Quartet, Op. 131, arranged for full orchestra by Müller-Berghaus. It is to be regretted that in the great composer's own fatherland there should be an earnest musician to be found who would consent to so misrepresent and mutilate one of the most beautiful works of the master, and a publisher to lend his aid in publishing such an arrogant arrangement. We hope that Herr Pohle's latest speculation will prove a decided failure, as otherwise he may treat to half-a-dozen more of his *real* Symphonies by poor Beethoven.

The sixty-first Lower Rhenish Musical Festival is to be held this year at Düsseldorf, from June 1 to 3, under the conductorship of Herren Johannes Brahms and Julius Tausch. The chief works to be performed are Handel's "*Messiah*," Bach's Magnificat, Schumann's Overture, Scherzo, and Finale, Rheinberger's "*Christoforus*," Brahms's Third Symphony and his "*Gesang der Parzen*," the Prelude to "*Parsifal*," and Beethoven's "*Pastoral*" Symphony.

Nessler, the composer of the opera "*The Piper of Hamelin*," recently heard in London, has written a new opera, "*The Trumpeter of Sakkingen*," which will shortly be performed at Leipzig.

Herr Georg Ritter, an excellent tenor, has just finished a most successful tour through Holland and Germany, which culminated in a Concert given at Hamburg. In consequence of his success on this occasion he has been engaged to sing at one of the Concerts of the Philharmonic Society in that city during the coming autumn.

The latest novelty at the Hamburg Stadt Theater has been the opera "*Spanish Students*," the words by William Faber, the music by the Danish composer, P. E. Lange-Müller. The work failed to create any great impression.

The long-expected first performance of the opera "*Helianthus*," by Adalbert von Goldschmidt, took place at Leipzig, on the 26th ult., too late to allow of our chronicling its reception.

Madame Pauline Lucca has suddenly left the Imperial Opera House of Vienna without giving a reason for her departure.

The general German Musical Association will hold its Annual Festival at Weimar, from the 5th to the 8th of June, when it will enter its 25th year of existence.

"*Mazeppa*," a new opera by Tschaikevsky, was produced, for the first time, on February 15, at the Imperial Opera House at Moscow. The work met with a most enthusiastic reception, and the composer was several times called before the curtain. The pieces which produced the most effect are said to have been the overture, a chorus for female voices in the second act, and the duet between Marie and Andreas. The opera was carefully put on the

stage under the composer's own direction. A performance later on at St. Petersburg met with the same hearty reception.

The Society for the Promotion of Musical Art proposes to establish a Conservatory of Music at Amsterdam, under the artistic directorship of Franz Coenen, a brother of the well-known pianist and composer, Willem Coenen. The following gentlemen will be engaged as Professors: Julius Röntgen (piano), Cramer and Simmer (violin), Henry Bossmans (cello), Daniel de Lange (counterpoint and composition).

On the 12th ult., a Concert was given at the Salle Flaxland, Paris, by the Misses Speer. The French papers speak highly of the performances of these young ladies, as vocalist and pianist respectively, and express the hope that they may soon be heard again. We understand that the Misses Speer will shortly appear in London.

Saint-Saëns's Oratorio "Le Déluge" was performed, on the 10th ult., at one of the Popular Concerts at Brussels, and obtained a decided success. The same composer is reported to be writing an important Symphony which he intends to call "Hymn to Victor Hugo." It will be performed during the coming summer at the Trocadéro, Paris.

At the Brussels Conservatoire performances have lately been given of three of the chief operas of Gluck, "Iphigénie en Tauride," "Armide," and "Iphigénie en Aulide," under the direction of M. Gevaert.

The pupils of the College St. Servais, at Liège (Belgium), recently gave a performance of Gounod's "Redemption." Notwithstanding its having to labour under the great disadvantage of a Pianoforte accompaniment only, it created so deep an impression that a general desire has been expressed that the performance may be repeated publicly, with an accompaniment of full orchestra.

Our Correspondent at Turin writes: "The International Musical Competition for Choral Societies, Brass, and String Bands, is to take place in the first week of August. There will be six contests: (a) for the Italian choral societies and bands; (b) for the foreign societies and bands; (c) for the foreign societies reading at first sight; (d) a competition between the foreign societies marked as excellent and superior and the first division of Italian societies, all having competed in the contest (a); (e) a special contest (if allowed by the Minister of War) between military bands; (f) a contest between those bands who have won the first places in the contest (e). A musical festival will be given, at which all the societies will perform. A commemoration medal will be given to all the societies and bands competing. There will also be a first prize of £50 for the choral societies, one of the same sum for the stringed bands, and a prize of £40 for the brass bands. To the conductors of societies winning one or more prizes, a *baton* will be presented. Ten pieces were sung, on the 2nd ult., by the Stefano Tempia Choral Society, including a madrigal of S. Tempia; Chorus of Hermits in "Faust," and "Gipsy Life" (Schumann); Gounod's Chorus and Solo "Pentecost" ("Redemption"); Mendelssohn's "Addio," for male voices, &c. Signor Roberti and his Society are busy studying a fine selection for the evening of Holy Thursday, when a crowded audience will probably attend."

Italian papers report a great success obtained by a new opera, "Stella," composed by Signor Auteri-Manzocchi, at the Argentina Theatre, in Rome, where it was performed on the 10th ult. Solo singers, as well as chorus and orchestra, shared in the enthusiastic applause, the latter having to repeat the Prelude to the third Act.

A new Opera, "Laureano," by a Portuguese composer, Senhor Machado, is shortly to be produced at the San Carlo Theatre, Milan.

The programmes of the Sociedade de Musica de Camara at Oporto show that this Society conducts its operations with considerable enterprise. Last month, in addition to two quartets by Beethoven, quintets by Saint-Saëns and Schumann, and smaller pieces by Mendelssohn, Brahms, Tschaiowsky, and Liszt were given.

Ernest Doré, an excellent musician, brother of the great painter, Gustave Doré, died lately at Paris.

Carl La Roche, the Nestor of Austrian actors, died at Vienna on the 11th ult., aged 88 years.

CORRESPONDENCE.

CHEAP ANALYTICAL PROGRAMMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a constant concert-goer, may I ask you to use your influence towards procuring a desirable reform—a reduction in the prices of analytical programmes?

It is not necessary for me to say anything in favour of the utility of analytical programmes, the mere fact that they exist at all being sufficient evidence of their possessing an educational value. This being so, does it not seem very desirable that the price of the programmes should be such as would not merely enable but induce each member of the audience to purchase one? The prices at present charged, however, effectually prevent this. For example, the frequenter of the Popular Concerts is asked to pay sixpence for a book containing stereotyped remarks which have done duty over and over again; and the Directors of the Richter Concerts are more audacious still in demanding a shilling for what are mere reprints of familiar analyses by "G." and "C. A. B." That these prices can be very largely modified is proved by the fact that in Edinburgh the Choral Union programmes, which are identical in design and matter with those of the Crystal Palace, are sold for threepence. If this can be done where a smaller musical public exists, surely it might in London, where larger audiences would be a guarantee of commercial success. You, Sir, have so constantly advocated the cause of cheap music, &c., that I look with some considerable confidence for your support on the present occasion.

I am, Sir, your obedient servant,

L. L. R. C. RUMSEY.

London, N.W., March 15, 1884.

THE WESTMINSTER ABBEY ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent who furnishes your last number with particulars and scheme of the above organ says there are only two other organs in England with a thirty-two feet pedal reed of metal. I beg to correct that statement with the following facts, supplied from memory, and without any reference to the specifications of our large organs. There are thirty-two feet pedal reeds of metal in the church organs of Doncaster and Westminster, and the Concert Hall organs at Sheffield, Leeds, Liverpool, Royal Albert Hall, Alexandra Palace, and Regent's Park.

Yours truly,

ARTHUR W. SPEED.

Sheffield, February 26, 1884.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

COLD WALTHAM.—We think both ways are wrong; the pace at which the tune should be sung must be regulated by the metronome marks.

J. W. ODELL.—The Archbishop of Canterbury has the power to confer the degree of Mus. D. on a musician. No examination is required, but the recipient has to produce certificates of musical efficiency from two musicians.

W. S. L.—We do not know of any biographies of Bellini and Donizetti, except those that may be found in musical dictionaries.

W. H. S.—(1) We think the use of the Digitorium may be beneficial as a means of strengthening the fingers, but care must be taken that it does not induce a heavy touch. (2) You should consult a medical man.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN, N.B.—The annual Concert of the Choral Union was given, on Thursday, the 6th ult., in the Broadbath Academy. The first part of the programme consisted of Bennett's *May Queen*, which was excellently rendered. The solos were well sung by Mrs. Ferguson, Mr. Archibald, and Mr. Glenconce. The second part was miscellaneous. The accompaniments throughout were played in an able manner by Mr. Jesse Timson, and Mr. G. H. Normington conducted with his usual ability.

ADDISCOMBE.—The second Classical Concert, under the management of Mr. L. de Clercq, was given in the Addiscombe Hall, on the 13th ult. The programme included Beethoven's Quartet, Op. 16, for pianoforte, violin, viola, and violoncello, played by Miss Johnson, Messrs. Best, De Clercq, and Wildman; and one for strings only, Op. 43 (Haydn). Both were excellently rendered. Mr. Sydney Leppard gave an excellent performance of Beethoven's "Moonlight" Sonata, and Mr. Louis D'Egville contributed some violin solos, two of which were his own composition. The vocalists were Miss Mary Hallam and Mr. de Clercq.

APPLEBY, WESTMORLAND.—The fourth Concert of the Musical Society was given, under the conductorship of Mr. D. Samuel, on Tuesday evening, February 26, at the Assembly Room of the Tufn Arms Hotel. The first part of the programme consisted of Lahee's *The Building of the Ship*. The choruses were excellently rendered by the Society, and the solos and recitatives were ably sustained by Miss H. Cooper, Mr. Macdonald, and Mr. McCall. The second part consisted of songs by the above-named artists, glees and part-songs by the Society, and selections of instrumental music by the string band.

BANGOR.—The first of the Subscription Concerts was given in Penryn Hall on the 11th ult. The artists engaged were Herr Steudner-Welsing (pianoforte), Mr. Lawson (violin), Herr Havemann (violin-cello), Mr. Hughes (vocalist), and Miss Nixon (accompanist). High praise must be awarded to Herr Welsing for his artistic rendering of Beethoven's "Moonlight" Sonata and a group of pieces by Chopin; to Mr. Lawson for his excellent performance of Mendelssohn's Violin Concerto and "Gipsy Reminiscences" (Sarasate); and to Mr. Hughes (a promising pupil of Dr. Rogers) for his refined singing of two songs, one of which especially, Bismuth's "Message," elicited well deserved applause. Herr Havemann's solo was also well received; but the composition, by Grützacher, was scarcely worthy of the care bestowed upon it. The admirable pianoforte accompaniments by Miss Nixon must be mentioned as a most attractive feature of the evening.

BEAMINGTON.—A very successful Concert was given by the members of the Choral Society on Tuesday evening, February 26, in the National Schoolroom. The first part of the programme consisted of Mr. L. N. Parker's Cantata *Silvia*, the solos in which were well sustained by Miss M. Gill, Miss Studley, Mr. W. Clench, and Mr. James Hopkins, R.A.M. The choruses were excellently sung by the members of the Society. Miss Tillsley presided at the pianoforte, and Mr. Fred Stone at the harmonium. Mr. Hopkins conducted. The second part of the Concert was miscellaneous.

BEDFORD.—The first Concert of the Musical Society (eighteenth season) was held in the Corn Exchange, on Tuesday, February 26. The chief attraction centred in the Sacred Cantata *Behemoth*, the composition of Mr. P. H. Diemer, the founder and conductor of the Society, who was greeted at the conclusion with well-deserved applause. The principal vocalists were Miss Larkcom, Miss Jeanie Rosse, Mr. Kenningham, Mr. Cecil Higgins, and Mr. Kingston. The trumpet obbligato to the Resurrection air was finely played by Mr. Herbert Sartoris, and the unaccompanied Trio was beautifully sung by three ladies of the choir, and capriciously encoored. The more singing, for which this Society is famed, was quite up to its usual standard, and the band highly effective. Rossini's *Stabat Mater* brought a most delightful Concert to an end.

BELPER.—On Thursday, February 28, the Concert of the Harmonic Society was given in the Public Hall, in the presence of a highly appreciative audience. The first part was devoted entirely to selections from Handel's *Messiah*, the principal vocalists being Miss Winnie Beaumont, Miss Hey, and Mr. Kenningham. Dr. Spark, of Leeds, presided at the organ, and his pupil, Mr. W. Windle, Organist of Belper, conducted. The choruses were sung with much precision and effect. Miss Beaumont sang "Rejoice greatly" in a manner that left nothing to be desired, the difficulties of the most florid passages being surmounted with ease, and Miss Hey was highly successful in "O Thou that tellest" and "He was despised." The second part was miscellaneous. The Concert was a great success.

BOLTON.—The eighth of a series of Concerts for the People was given in the Temperance Hall, on Saturday, the 15th ult., before about 150 persons. The instrumentalists were Herr Bauerkeller (violin) and Messrs. G. W. Nelson (viola), Joseph Morris (clarinet), Henry Smith (violin-cello), and Robert Johnson (piano). The vocal selections were rendered by a chorus of gentlemen amateurs. Mendelssohn's Oratorio *Elijah* was given in the Town Hall, on Wednesday evening, the 10th ult. The principal vocalists were Miss Annie Marriott, Miss Hilda Wilson, Mr. Sidney Tower, and Mr. Herbert Greg. The band and chorus of the Bolton Philharmonic Society, under the conductorship of Mr. H. Taylor, and with Mr. W. Mullineux, F.C.O., at the organ, were highly satisfactory.

BRIDGE OF ALLAN.—The opening Concert of the revived Choral Society was given, on the 21st ult., in the Free Church. The first part was devoted to Mendelssohn's *Lauda Sion*, the accompaniments to which were furnished by Miss Irving at the pianoforte and Mr. J. L. Graham at the harmonium. The choruses were extremely well rendered, and ample justice was done to the soprano solo by Miss Bruce. The second part was miscellaneous. Under the excellent conductorship of Mr. John Erskine, the Society has now every chance of a brilliant future.

BROMLEY, KENT.—Mr. Ernest A. Williams gave a Promenade Concert, on Monday, February 25, assisted by Misses M. Gwynne, Elise Worth, and Alice Kean; Messrs. F. Williams, Ernest Williams, and Herren H. and K. Koenig. The Concert was artistically a great success, the feature of the evening being Herr R. Koenig's masterly performance on the violin.

CARDIFF.—On St. Patrick's Day a special evening of Irish music was given at the Fine Art Exhibition before a large audience. The arrangements were entirely entrusted to Madame Clara West's Concert party, from London, including Madame and Miss Lottie West, Messrs. Joseph Tapley, Henry Prenton, and W. West, all of whom were highly successful.

CHILMSFORD.—On the 1st ult., the last but one of the Saturday Evenings for the People took place at the Corn Exchange. The musical arrangements were under the direction of Mr. F. K. Frye, F.C.O., Organist of the Parish Church. The programme included a pianoforte duet by Mr. Frye and Miss F. Dickson, songs by Miss Alice Kean, a piano and American organ duet by Miss R. M. Copland and Mr. Frye, Mendelssohn's "I would that my love," Webbe's "Glorious Apollo," &c. These entertainments have been carried on through the winter season for the purpose of supplying an enjoyable evening to the working classes at a cheap rate.

CLAUGHTON.—The Wirral Amateur Choral Society gave an excellent performance of Sir G. Macfarren's Oratorio *King David*, at the Music Hall, on the 15th ult. Madame Billine Porter created a marked effect in the soprano part; and Miss Dalin and Messrs. Alsop and Chisholme were also highly successful. The choruses were efficiently rendered, and, in the absence of a band, the accompaniments were assigned to a pianoforte and organ, presided at by Mr. W. T. Driffield and Mr. Charles Collins respectively. The work was ably conducted by Mr. Karl Meyer.

CUPAR, FIFE.—The members of the Amateur Musical Association gave their annual Concert in the Corn Exchange, on Tuesday evening, the 11th ult. The first part consisted of Proust's *Alfred*, in the rendering of which the Society was supported by a small orchestra, pianoforte, and harmonium. The band was led by Miss D. Hamilton. The solo parts were well rendered by Miss Watson, Mr. Bromley, and Mr. Angus. The Choir, numbering over fifty voices, sang the choruses in excellent style. The second part was miscellaneous, consisting of part-songs by the Choir, solos by Miss Yvonne and Messrs. Watson, Cooper, and Angus, and a violin solo by Miss Hamilton. Mr. G. H. Crookes conducted.

DENTON.—Mr. A. D. Keste gave a Concert on Monday, February 25, assisted by a number of his pupils, and Miss Jessie Holt, R.A.M., Miss H. Howard, and Mr. C. H. Warren. A miscellaneous programme was well rendered.

DETROIT, U.S.—The Schumann Society, organised only four months ago, gave its first Concert at Detroit Opera House, on January 25, before an audience of nearly two thousand people. Judging from the inaugural performance of this Society, it has every chance of a brilliant future. The orchestra was excellent, the vocalists, Miss Hope Glenn, Miss Alice Waltz, Mrs. A. R. Linn, Messrs. Louis P. de Sale, and George E. Thompson; the instrumental soloists, Messrs. Franz Apel (pianoforte) and W. Luderer (violin); and the Choir were thoroughly efficient, and the programme was in the highest degree interesting. Mr. de Zielinski proved an able Conductor.

DUNDEE.—The Chapelshade Musical Association gave its first Concert for the season, in the Kinnaird Hall, on Thursday, February 28. The pieces which received the greatest amount of approbation were "God and King," from Costa's *Elit*; "Bingley," a hymn tune, by the Rev. F. W. Davis, of Blairgowrie, N.B.; "Stars of the summer night," by Hutton; and "Fall on us, O night," by W. J. Westbrooke. Mr. John Shi was an efficient Conductor, and the solo vocalists were Miss Macpherson and Mr. J. Stewart; pianist, Mr. D. F. Justice. The proceeds of the Concert were in aid of the fund for the relief of the sufferers by the boat disaster in the River Tay, a short time before.

EDINBURGH.—A very successful Concert was given on Friday evening, the 11th ult., in Erichson Street Chapel. The principal vocalists were Miss M. Hay, Miss J. Heeg, Mr. T. Bartlemann, and Mr. H. Scott, who were all well received. Mr. Greenslade, Conductor and Organist, gave the overture to "Semiramis" on the organ with good effect.

FOLKESTONE.—A Sacred Concert was given at the Wesleyan Chapel by Mr. Roberts, the Organist, on Monday, February 25. A small string orchestra was ably led by Mr. J. R. C. Roberts. The vocalists were Miss Edith Phillips, who was highly successful in all her songs, and Mr. H. Clements.

FRODSHAM.—An excellent rendering of *Elijah* was given on the 10th ult., by the members of the Choral Society, under the conductorship of Mr. Argent. The principal vocalists were Madame Billine Porter, Miss Armstrong, Mr. Ambler, and Mr. Black. The work was performed with full orchestral accompaniments.

GOVAN.—On the 20th ult., the choir of Dean Park Parish Church, aided by friends, gave their eighth annual Service of sacred music to a crowded audience, Rev. J. T. Graham presiding. The programme consisted strictly of classical music for the most part. "I praise, Thee, O Lord" from St. Paul, "Worthy is the Lamb" (*Messiah*), "Sing, O Heavens," Sullivan, and "Hallelujah Chorus" (*Messiah*), being especially worthy of mention.

GRIMSBY.—A very successful Concert was given in the Temperance Hall, on Thursday evening, the 6th ult., in aid of the Grimsby Hospital. The vocalists were Miss Winnie Beaumont, Mr. T. Bartlemann, and Mr. A. J. Helman. A string orchestra, under the leadership of Mr. J. Keightley, played three Overtures, Mendelssohn's *Concordia* March, and Boccherini's celebrated Minuet. Miss Freeston was accompanist, and Mr. C. H. Smith Conductor.

HORSNEY.—The members of the St. Mary's Choral Society gave a performance of Sterndale Bennett's *May Queen* in the National Schools on Tuesday evening, February 26. The solos were well ren-

dered by Miss L. Walker, Mrs. W. J. Thompson, Mr. H. L. Fryer, and Mr. F. May. Mr. Dorey presided at the pianoforte, and Mr. G. W. Spencer conducted. The whole of the choruses were admirably sung. The second part of the Concert was miscellaneous.

KENMORE, N.B.—The Annual Concert of the Choral Union took place at the Mains of Kenmore, on Thursday evening, February 28, before a large and appreciative audience. A well selected programme was excellently rendered. Lady Breadalbane, who takes great interest in the Society, was highly successful in all her songs. Miss Dunn acted as accompanist, and Mr. G. H. Normington conducted.

KIRKINTILLOCH.—The members of the Tonic Sol-fa Association gave their annual Concert, on Tuesday, the 18th ult., in the Temperance Hall, before a large audience. A selection from *The Messiah* formed the first part of the programme, the solos and choruses being exceedingly well rendered. The second part consisted chiefly of a number of part-songs. The proceedings concluded with a vote of thanks to Mr. H. Alexander, Conductor, and Mr. T. S. Gleadhill, Accompanist, and Organist of Lenzie Church.

LEMERICK.—At St. Michael's Parish (Catholic) Church, on each Wednesday evening during Lent, a performance of a selection from Rossini's *Sabat Mater* is being given by band and chorus of fifty performers, with organ and soloists, under the conductorship of Mr. Stanislaus Elliot, the Organist and Choirmaster of the Church. The soloists are Mrs. Cusack, Miss Beck, Mrs. O'Malley, Miss Kelly, Mr. Cusack, and Mr. O'Mara, while Miss Ryan presides at the organ—a fine new three-manual instrument by Messrs. Telford and Telford, of Dublin. The choir of the church supplies the chorus, and the band is composed of amateurs of the city and neighbourhood. The church is crowded to excess on each evening.

LITTLE WALSINGHAM, NORFOLK.—On Monday, February 25, the Rev. G. H. Palmer, late Organist, &c., at St. Barnabas', Pimlico, gave an Organ Recital in the Parish Church of St. Mary and All Saints. Solos, with organ accompaniments, were given by the Vicar, Rev. G. Woodward (epiphonium); H. Lee Warner, Esq. (violinello); and Mr. Marsh, Organist of the Parish Church (violin), all of which were greatly appreciated.

LIVERPOOL.—The eleventh Concert of the Philharmonic Society took place on the 18th ult., when an excellent rendering of Mendelssohn's *Heaven of Peace*, and Gounod's *Messe Solennelle* was given. The solo parts were allotted to Miss Anne Marriott, Madame Billinie Porter, Mr. Joseph Maas, and Mr. Bridson, all of whom were highly appreciated. The choral numbers were eminently satisfactory. The orchestra played finely, and Mr. Best lent invaluable aid with the organ, and contributed materially to the success of the Concert. Mr. Hall directed with his usual skill and energy.

LOUTH.—A very successful performance of Mendelssohn's *St. Paul* was given in the Town Hall, on February 29, to a large and appreciative audience, by the members of the Choral Society. The principal vocalists were Miss Ellen Lamb, Miss Jessie Marshall Ward, Mr. George Banks, and Mr. A. McCall; leader of the orchestra, Mr. Alf. R. Watson; pianoforte, Mrs. G. H. Porter; harmonium, Mr. G. H. Gregory, Mus. Bac., Oxon. The Concert was under the direction of Mr. G. H. Porter, Organist of the Parish Church, the Society's Conductor.

MANCHESTER.—Mr. Cross gave an Orchestral Concert—the last of the present series—in the Association Hall, on the 8th ult. The vocalists were Miss Bessie Holt (who was most favourably received), Miss Cowburn, and Messrs. Kildale, Bowley, and J. G. Hewson.

MELBOURNE, DERBYSHIRE.—The members of the Glee and Madrigal Society gave a Concert in the National Schoolroom, on Tuesday, February 26. The programme was miscellaneous, and included the Chorus from *King David* "Remember not"; and part-songs by Macfarren, Asher, and Smart. The band gave an excellent rendering of Handel's Overtures to *Attila* and *Esther*, and accompanied Mr. C. E. Abney in "Nazareth" and "Honour and arms." Miss A. M. Haines sang a song by Dermer, "Thine is my heart," extremely well, and Miss Wadhouse, in songs of G. J. Bennett and Taubert, as usual distinguished herself. Mr. Wilson conducted.

NEWCASTLE-ON-TYNE.—Mr. J. Westwood Tesh gave a successful Concert on the 21st ult., in the Central Hall. The soloists, who acquitted themselves with much credit, were Messrs Wilson and Stevenson, Messrs. Mace and Cameron. "The Land o' the Leal," harmonised by the Conductor, formed part of the programme, and received a most cordial encore.

NEW SWINDON.—Rombert's *Lay of the Bell* formed the first part of an excellent Concert given by the Choral Society in the Mechanics' Hall, on Wednesday, the 19th ult. The principal vocalists, Miss Julia Jones, Mr. Alfred Kenningham, and Mr. Thomas Kempton, were highly effective in their respective solos. Among the items of the miscellaneous portion, a composition by Mr. J. Carter, was performed for the first time, and was well received. The accompanists were Mr. G. Whitehead and Miss Nelly Sykes. Mr. Albert Sykes conducted.

NORTHALLERTON.—The newly formed Choral Society gave its first Concert, which was a marked success, on February 26. A selection from *The Messiah* constituted the first part, the choruses in which were given in a manner reflecting the highest credit on the members and their Conductor, Mr. Clement A. Harris. The solos were well rendered by Miss Pollock, Mr. C. A. Harris, and Mr. Jenkins. The second part was miscellaneous. The choruses were admirably accompanied on the harmonium by Mrs. J. and Miss A. Guthrie.

PEBBLES.—The first Annual Concert of the Choral Union was given in the Chambers Institution, on Monday evening, February 25. The first part consisted of anthems, sacred solos, &c., and the second part of glees, part-songs, &c. The soloists were Miss H. Simpson and Mr. T. E. Gleadhill. Messrs. R. M. Garth and C. E. Windridge officiated as accompanists, and the Rev. J. Llewelyn Evans, M.A., conducted.

READING.—The Philharmonic Society gave a performance of *The Messiah* on Monday, the 17th ult., in the New Town Hall, under the

direction of Mr. W. H. Strickland, who officiated as Conductor. The solos were rendered by local amateurs. Mr. F. Read, Mus. Bac., Oxon., presided at the organ, and was fairly successful in keeping the choir together. The large audience, by frequent applause, testified their willingness to encourage the efforts of the Society in giving cheap concerts.

ROCHDALE.—A series of Organ Recitals has been given in All Saints' Church, Hamer, on Sunday evenings during February, by Mr. J. E. Dale, the newly appointed Organist and Choirmaster. The pieces, which were well selected, included selections from Handel, Mozart, Beethoven, Mendelssohn, &c., and some arrangements by Mr. Dale. The Recitals took place after the usual evening services, and were well attended and much appreciated.

SALISBURY.—An excellent Lecture was delivered on Tuesday, the 4th ult., by the Rev. H. O. Mackey, of Southampton, the subject being "Mendelssohn: the Man and his Music." The illustrations were excellently rendered by Mrs. Mackey, Mrs. Sly, Miss Lottie West, Mr. Mountford, and the Rev. H. O. Mackey; Miss West's pure and unaffected singing being an especial feature of the evening. The choruses were ably sung by a choir conducted by Mr. W. R. Atkins, Organist, Mr. Walter Woodrow.

SOUTHAMPTON.—A highly successful Concert was given at the Hartley Hall, on Wednesday, February 27, in connection with the Polytechnic Institution, by Miss Kate Evans, assisted by Miss Pattie Michie, L.A.M., Miss E. Welch, Mr. J. Austin Herbert, Mr. Jno. A. Billett, and Mr. A. J. T. Gulliford. A miscellaneous programme was exceedingly well rendered, and great credit is due to Miss Evans.

SUNDERLAND.—On the 10th ult. a Concert was given in the Victoria Hall, in aid of the building fund of the Sunderland and North Durham Eye Infirmary. The entertainment, which was under the patronage of the Mayor and Mayoress (Mr. and Mrs. J. W. Wayman), was very attractive. The soloists were Madame Clarke, Mr. J. P. Bevan, Mr. D. S. Macdonald, Mr. J. B. Williams, and Master Devan (violinist). Mr. T. Hutchinson, Mus. Bac., officiated as accompanist, and Mr. Thos. Henderson led an efficient orchestra. We regret to add that the attendance was not so large as desired, and we are afraid that the Institution will not have been greatly benefited.

SWANSEA.—Dr. Parry's Oratorio *Emmanuel* was produced, with much success, on February 29. The principal vocalists—Miss Kate Hardy, Miss Polly Jenkins, Mr. Sauvage, and Mr. Dyved Lewis—were thoroughly efficient, and the choruses were admirably sung throughout. The work was received with the warmest marks of approbation, and the composer (who conducted) was enthusiastically applauded at the conclusion of the performance. The organ was skillfully presided at by Mr. Haydn Parry, the composer's son.

TORONTO, CANADA.—The Philharmonic Society, which performed Gounod's *Redemption* (twice) and Cowen's *Rose Maiden* last season, gave the first Concert of the present season before a crowded audience on January 15, when Mendelssohn's *Elijah* was the work selected. Mr. A. E. Stoddard (of New York) took the part of Elijah, and was in every respect most satisfactory. The other leading parts were sung by local vocalists, members of the Society, all of whom were thoroughly efficient. The Chorus consisted of about 300 voices, and the orchestra of fifty performers. The rendering of the work was, on the whole, highly successful, the "Baal" choruses, "Thanks be to God," "Be not afraid," "Behold, the Lord passed by," "Then did Elijah the Prophet," and the finale being sung with much precision and effect. Mr. F. H. Torrington trained the chorus and orchestra, and conducted the performance.

TROWBRIDGE.—The third of a series of Organ Recitals was given on Thursday evening, the 13th ult., in the Manvers Street Chapel, by the Organist, Mr. O. A. Mansfield, A.C.O. The organ pieces were interspersed by a selection of Sacred choral music, admirably rendered by the Choir.

WALSHAM-LE-WILLOWS.—On Monday evening, the 10th ult., a Concert of Sacred music was given by the Choral Society, assisted by a few friends, under the direction of Mr. Fred. K. Lyne, Organist of the Parish Church and Conductor of the Society. The programme was well selected and ably rendered.

WARE.—A Ballad Concert was given, on February 26, at the Town Hall, under the direction of Mr. J. L. Gregory, F.C.O., in aid of the Ware Institute. The artists were Madame Clara West, Miss Lottie West, and Mr. Trelawney Colham (vocalists); Mr. Arthur Payne, R.A.M. (violinist), and a Glee Party. Mr. Payne's violin solos were highly appreciated, and Miss Lottie West was much applauded for her effective rendering of Mr. Gregory's new ballad "The Dream of Home."

WINDSOR.—On Wednesday, the 19th ult., Mendelssohn's Oratorio *St. Paul* was given in the Albert Institute by the members of the Windsor and Eton Choral Society, the principal soloists being Miss Madeline Hardy, Miss Annie Knowles, Mr. W. H. Cummings, and Mr. Frank May. The choruses were well rendered throughout, evidencing the great care which had been bestowed upon the preparation of the work by Mr. Samuel Smith, who, since the retirement of Sir George Elvey, has conducted the Concerts of the Society. The soprano recitatives and airs were well sung by Miss Hardy, who was especially successful in the air "Jerusalem." Miss Knowles, a local artist, gave an exquisite rendering of "But the Lord is mindful." Mr. Cummings sang throughout with his wonted finish and taste, the death scene of Stephen being given with marvellous pathos, and but for the rule of "no encores" being strictly adhered to, he would have been compelled to repeat the air "Be thou faithful unto death," in which he was excellently accompanied by Mr. Gough with the violoncello obbligato. Mr. Frank May sang the bass throughout with great taste and expression, and was highly successful. Herr Gustav Morsch was the leader of the orchestra, and Mr. H. R. Coultery presided at the harmonium. The band and chorus numbered 100.

ORGAN APPOINTMENTS.—Mr. Frank Bradley, Organist and Choir Director, to the Parish Church, St. Andrew's, West Kensington; Mr. H. C. Hardwick, to St. Philip's Church, Leeds; Mr. H. W. Weston, to St. Mary's Parish Church, Balham, S.W.—Mr. J. Edward W.

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CHOIR APPOINTMENTS.—Mr. A. H. Stokes (Alto), to the Chapel of the Hon. Society of Gray's Inn.—Mr. Herbert Dyer (Tenor), to St. Barnabas, Kensington.—Mr. W. Clinch (Tenor), to Salisbury Cathedral.

BIRTH.

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SALISBURY CATHEDRAL.—An **ALTO** LAY VICAR REQUIRED at end of June. Stipend £13. Applicants should be under 30, and Communicants. Particulars as to character and musical ability to be sent to the Organist, C. F. South, Esq., by April 10.

ALTO WANTED for St. Luke's, Osney Crescent, A. Kentish Town. Salary, £10 per annum. Also, two **LEADING BOYS**. Salary, £8 per annum. Apply, by letter, to C. King Hall, 56, Hilldrop Road, Camden Road, N.

ST. ANNE and ST. AGNES', Gresham Street. **ALTO WANTED.** Two Sunday Services, one Wednesday (1.15-1.45). Good Reader. Communicant. £15. Address, Mr. George Cooper, St. Quintin Villa, St. Quintin Avenue, N. Kensington, W.

CONTRALTO WANTED for St. John's Wood Presbyterian Church. Two Sunday Services and Wednesday Evening Service, followed by Rehearsal. Must have good strong voice and be able to read well. Salary £15. Apply, by letter, to Mr. F. G. Edwards, 49, Clifton Hill, N.W.

ALTO VACANCY, St. Peter's, Eaton Square, S.W. Salary, £20. Double Sunday Service and greater Festivals. Extra pay for SS. days, &c. Voluntary **ALTO** voices are also required. Apply to the Organist, The Vestry.

ALTO and TENOR WANTED for Church near Holloway. £10 per annum each. Must be good Readers and have good voices. Letters to P. W. Cook, 307, Holloway Road, N.

ALTO WANTED for City Choir. Salary, £10. Duties light. T. Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

ALTO REQUIRED for City Church. Surplined. Two Services and Rehearsal. Stipend, £5. M.A., 8, Brownlow Street, Holborn.

TENOR.—The Organist of St. Luke's, West Holloway, desires the services of a **GENTLEMAN** in the Choir, in exchange for Lessons. Letters to J. Tunstall, 11, Oakley Square, N.W.

TENOR WANTED at once for a Church in Belgravia. Two Services, Sundays, Good Friday, and Christmas Day. Rehearsal. Good Reader. Stipend, £10. Address, Tenor, 34, Moore Street, Lennox Gardens, S.W.

LONDONDERRY CATHEDRAL.—WANTED, a **TENOR**, at £30 per annum. Services twice on Sundays and a few days during year. Also, **CHOIR BOY** to take leading parts. Must have a strong voice and a good knowledge of music. Will be educated at Foyle College, and boarded in a respectable family under immediate supervision of the Clergy. Apply to H. A. Byron, 7, Pump Street, Derry.

SOUTH YORKSHIRE ASYLUM, Wadsley, near Sheffield.—**TENOR SINGER** WANTED, to act also as Attendant. Wages £30, increasing £2 annually to £50, with board, &c., and uniform. Applicants must be unmarried and able to produce satisfactory testimonials as to character and musical abilities. Apply to the Medical Superintendent.

TENOR WANTED for the Choir of St. Andrew's Undershaft. Stipend, £10. Apply, by letter, to C. F. Frye, 10, Buckingham Road, Wood Green.

ST. BARNABAS', Guildford Road, South Lambeth. **TENOR** and **BASS** WANTED. Good Readers. Apply to Choirmaster, at Church, Friday evenings, 8 to 9 o'clock.

TENOR.—WANTED, by a Gentleman, a **SITUATION** in some good Choir. Salary required. Apply to E., 53, Thornhill Square, Barnsbury, N.

KING'S COLLEGE, Cambridge.—A **CHORAL SCHOLARSHIP** for a **BASS** voice, value £90 a year for three years, will be offered for competition on **TUESDAY, April 22, 1884**, among candidates under 25 years of age. Besides proficiency in music, a knowledge of elementary classics and mathematics will be required. Further information will be given by the Senior Dean, King's College, Cambridge, to whom testimonials as to character and musical ability should be sent not later than April 10.

BASS WANTED, for a Church in S.W. district. Two Services on Sundays; weekly Rehearsal. £20, rising to £25 if satisfactory. Apply, by letter, to Rev. R. E., 96, Wellington Buildings, Chelsea Bridge, S.W.

THERE is a **VACANCY** for a **BASS** at St. Botolph, Aldgate. Good Reader. Stipend, £10. Duties light. Address, W. T. Gould, 4, Pomona Place, Fulham, S.W.

CHOIR.—Surplined. Voluntary. Church of St. Thomas, Regent Street. A few **VACANCIES**. Apply to Mr. J. Moss, 33, New Street, Dorset Square.

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ORGANIST and CHOIRMASTER required at Midsummer for St. Mary's, Woodstock. Full choral services on Sundays and daily Evensong. Salary, £40 per annum. Address, Rev. Arthur Majendie, The Rectory, Woodstock.

ORGANIST and MUSIC-MASTER (Resident) REQUIRED, after Easter, for the School House, Beaconsfield, Bucks. Must be a good performer and able teacher. Good two-manual Organ. Address, enclosing copies of testimonials, and stating salary required, The Secretary, as above.

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WANTED, for a Church near Station on Crystal Palace line (L. C. and D.R.), an experienced **CHOIRMASTER.** Address, with full particulars, M., Porter's Lodge, New Inn, W.C.

ORGANIST and CHOIRMASTER.—RE-ENGAGEMENT REQUIRED. Four years' Cathedral experience as **ASSISTANT ORGANIST**, and three years in present appointment. South or Midland Counties preferred. Three manual organ and surplined choir. Communicant. Good salary. Excellent testimonials. H. C. J., Novello, Ewer and Co., 1, Berners Street, W.

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ORGANIST.—**APPOINTMENT** WANTED in or near London. Small salary. Address, C. W. E., care of Mrs. Ballard, 133, Praed Street, Paddington.

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ORGANIST (late Articled Pupil of Mr. W. H. Garland, Mus. Bac., Oxon., F.C.O.) requires **ENGAGEMENT** as **ASSISTANT** to an experienced Musician at a College or School, or any post where there is daily choral service; where time might be had for private study. Sixteen months' experience at York Minster. Good testimonials. Address, W. H. Woodward, 17, Broughton Terrace, Banbury, Oxon.

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ORGANIST.—Young Man will give his Services free in return for practice. G. W., 76, Old Kent Road.

ORGANIST.—A Young Gentleman of experience desires **APPOINTMENT** in London or Suburbs. Small Salary. Testimonials. References. W. Barrier, 7, Craven Villas, Ealing, W.

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